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# kidscreen®

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## Special Reports

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Sony's George Leon sits down for a chat



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Cover

This month's international cover features an image of preschool show *Croco Loco* from EM:Entertainment, while domestic copies sport an ad for *The Doodlebops* from Cookie Jar Entertainment.

## back of the book

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## The year of living digitally

Looking back at the past year, you're not alone if you think the industry had gone mad as a hatter (or several) over digital. Talk of the internet and new media 2.0 ran wild at most markets, and digital developments received their share of ink in these pages. But nearly 12 months on, things that matter most to IP owners and producers like sustainable multi-platform business models and the division of digital rights remain largely unsettled. One exec I interviewed for "Trend spotting v. 2.007" (page 34) went as far to suggest that the current digital environment was starting to feel a bit "dot-commy"—in other words, there's a lot of hot air filling up a bubble that's getting ready to burst all over the media industry. And after coming across the headline "Video Venom" while performing my daily on-line troll for news, I started to wonder if the poster children for this new media age were going to be the ones wielding the giant pin.

According to the article, there may just be a revolt fomenting on YouTube—and it's not amongst the big media conglomerates grouching about the myriad of copyright violations taking place on the site. In this case, it's the constituency most responsible for the popularity of YouTube and the phenomenon of user generated content, the average people who post their clips and drive web traffic that now numbers in the hundreds of millions. It seems after the US\$1.65-billion Google buyout, the forging of revenue-sharing agreements with major media players like NBC and CBS, and talk of moving YouTube to mobile, some of the smaller content providers (the average home computer owner) think it's time they got their fair share. After all, they reason why should YouTube be making money off of content it's not paying for?

Of course, the logistics of tracking down individual posters of non-copyrighted, original material and cutting deals are somewhat nightmarish. But imagine if these little guys decided en-masse to boycott the site and stop posting clips, where would the billion-dollar venture be then? It's a spooky thought for Google, no doubt.

At any rate, perhaps indie producers and IP owners in this business can look to these guys for inspiration. Just like TV programming, digitally distributed content cost money to make—maybe it's about time to start holding back until there's a tangible payoff in sight.

*Cheers,  
Lana*

**Oops!** In "Staying the Course: French broadcasters continue to pack skeds with exclusives," (September 2006, p. 110) we mistakenly identified the producer of CGI series *Panshel*. Angoulême, France's Production & Partners Multimedia is the show's producer. Meanwhile, the lead UpFront story in our October 2006 issue (p. 31) caused some confusion among our readers. We'd like to clarify that KOL remains and will always be wholly owned by Dulles, Virginia's AOL. In the same issue, "Hard Times: Kids programming in the U.K. faces an uncertain future," (p. 115) we credited Warner Bros. as producer of *My Gym Partner is a Monkey*, when it is, in fact, a Cartoon Network original. At the same time, we stated *Foster's Home for Imaginary Friends* would be airing after 3 p.m. on Cartoon Network Too—this is not the case. *KidScreen* regrets the errors.

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# What's Up?

## publisher's notes

**kidscreen**  
November/December 2006 • Volume 11, Issue 9

**T**his issue marks not only the end of 2006, but the end of *KidScreen's* tenth anniversary year. On that occasion I would like to extend a very special thank you to everyone in our *KidScreen* community for your continued support and enthusiasm for our magazine, our events and our team. I feel very fortunate to be part of an industry that is so open to sharing ideas, opportunities, information, and time. You're all just a whole lot of fun too, so that makes our jobs that much more enjoyable! Thank you and very best wishes for a happy holiday season.

Earlier this month we announced an exciting new partnership with the National Academy of Television Arts & Sciences which will see the nominations for the Daytime Entertainment Emmy® Awards for Children's Programming announced at this year's KidScreen Summit. What better cheering squad for nominees and their teams? Join us at the Summit on Wednesday, February 7, 2007 to join in the fun.

In addition to the new Broadband Emmy Award for Children's programming, categories include: *Outstanding Children's Animation* • *Outstanding Special Class Animated Program* • *Outstanding Directing in a Children's Series* • *Best Original Song in a Children's Program and in an Animated Program* • *Outstanding Performer in an Animated Program* • *Outstanding Children's Series* • *Outstanding Pre-School Children's Series* • *Outstanding Performer in a Children's Series* • *Outstanding Children/Youth/Family Special* • *Outstanding Writing In a Children's Series*.

If you haven't registered yet for this year's KidScreen Summit, do! The Sheraton New York will be the place to be February 7-9, 2007. Cartoon Network joins us once again as Presenting Sponsor, and we'll be featuring a few new activities to keep you busy. In a format extension of our popular Speed Pitching sessions, Speed Networking will give you an opportunity to connect with people and companies for partnership and peer support. Following their success at our MIP JR conference sessions, we'll also be giving a Summit debut to Industry Mentor Pitching Clinics, during which a team of top level coaches will work with groups to offer critiques and advice on pitch delivery, materials and how to effectively communicate the highlights of your property/program to potential partners.

*View full Summit details, including our delegate list, online at [www.kidscreensummit.com](http://www.kidscreensummit.com)*

Enjoy the issue!

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| January 2007        | Dec 12     | Dec 19        | Jan 10      | • Natpe   | • Kids Live Action<br>• RadarScreen   |
| February/March 2007 | Jan 12     | Jan 19        | Feb 1       | • American International Toy Fair<br>• KidScreen Summit<br>• Tokyo International Anime Fair<br>• Bologna Children's Book Fair | • Toy Fair<br>• International Broadcaster Pitch Guide<br>• Licensing Market Watch Japan |

Deedee,  
Rooney and  
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America  
by song!



# "Doodlemania" is sweeping the preschool nation!

**T**he Doodlebops™, the new preschool rock sensation, are red-hot - just ask any preschooler!

The Doodlebops are earning top ratings around the globe and is currently airing with broadcasters such as Disney Channel (US, UK, Italy, Latin America), CBC, VRAK TV Canada and TG4 Ireland. Since their debut less than two years ago, The Doodlebops have quickly become a **top-rated show on Playhouse Disney**, reaching half of all preschoolers. With their new genre of preschool rock - featuring original songs inspired by legendary artists - The Doodlebops have children everywhere bopping and moving to the energetic beat.



Taking America by song, The Doodlebops' **80-city tour** kicked off before a sell-out crowd at New York City's Theatre at Madison Square Garden and a preview concert on NBC's The Today Show. The all-new live tour continues into 2007, including stops in Los Angeles, Chicago, Houston and many more markets. In addition, The Doodlebops will perform in the Annual Disney Christmas Parade, airing on ABC, December 25, 2006.

The television show, concerts and **high-demand new products** are designed for kids to experience the Doodlebops rock fantasy at home or on the go - from the music and choreographed dance moves to the imaginative play features. Whether it's taking part in the "Wobbly Whoopsy," creating an individualized beat on the Doodlebops play instruments or simply wearing the clothing or costumes, preschoolers are experiencing Doodle-mania. Even popular TV programs and celebrity moms and dads are "singing" their praises.

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**In popular culture:** Guests on the *Today Show* and mentions on *Regis & Kelly*, *Conan O'Brien* and *The Simpsons*.

The Doodlebops have arrived, but it's still early enough to get on the bus! For more information, visit [www.doodlebops.com](http://www.doodlebops.com) or contact Lisa Tanzer, Vice-President of US Marketing at Cookie Jar Entertainment. She can be reached by phone at 781-559-8335, by fax at 781-453-0390 or by email at [ltanzer@thecookiejarcompany.com](mailto:ltanzer@thecookiejarcompany.com).



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# FOOD FIGHT: NEW AD REGS DO LITTLE TO SETTLE CHILDHOOD OBESITY DEBATE

by kate calder

**A**fter several years of public scrutiny and government pressure to curb junk food advertising to kids, new food and beverage ad restrictions hit both the U.K. and the U.S. as *KidScreen* was going to press. In both countries the developments were met with mixed reviews from marketers, broadcasters and consumer groups.

Across the pond, communications regulator Ofcom finally announced broadcast restrictions that had been in the works for three years (for the full text of the decision, go to [ofcom.org.uk](http://ofcom.org.uk)). While not the most stringent of the four options floated by the regulator, the ban comes down heavily against what it classifies as "junk food TV advertising." Junk food ads can no longer appear in and around any kids-targeted programming on dedicated kids channels or kids shows on the U.K. terrestrial nets. Furthermore, the ban extends to youth-oriented and adult programs that attract a significantly higher-than-average proportion of viewers under 16. Kids channels will have until the end of 2008 to phase in the rules, but ad campaigns for regular channels commissioned after January 2007 will have to comply.

Of course, the U.K. indie production community is reeling from the decision. London-based trade broadcasting association

Pact says the ban will result in a loss of about US\$47.4 million in investment in new U.K. children's programming. It's too soon to say what the full impact of the decision will be on the kids industry as a whole, but it's clear neither opponents nor supporters of ad regulation are happy with Ofcom. Health advocates in the country have criticized Ofcom for not implementing the proposed 9 p.m. watershed ban. They argue children under 16 would still see junk food ads on so-called adult programs such as soap operas and are pushing for an all-out ban.

Meanwhile, in the U.S., the long-awaited revisions of the Children's Advertising Review Unit's (CARU) guidelines were announced by the Council of Better Business Bureaus. The council has rolled out the Children's Food and Beverage Advertising Initiative, a voluntary, self-regulatory program helmed by 10 major food and beverage companies including giants Coca-Cola and General Mills.

The new CARU guidelines propose banning ads that "blur the distinction between advertising and [a program's] editorial content in ways that would be misleading to children." Under watch will be adver-gaming sites, which are expected to clearly identify integrated commercials as advertising. The revised guidelines also suggest food marketers refrain from depicting over-eating or discouraging healthy food or lifestyle choices in their campaigns.

The National Advertising Review Council Board chairman Nancy Wiese says the council will continue to review issues of product placement in children's programming and advertising phone services to kids.

As part of the initiative, the food companies pledge to devote half of their media advertising for children under 12 to promoting healthier food choices and physical activity and limiting food shown in interactive games to healthy choices. They also agree not to advertise food or beverages in elementary schools, not to partake in food product placement ads in kids programs, and to reduce the use of third-party characters in advertising.

Consumer groups slammed the new initiative as being designed to protect marketers, not kids. And Iowa Senator Tom Harkin, a critic of kids junk food advertising who spoke on the issue at last year's *KidScreen* Summit, conceded that the initiatives mark progress, but said the program leaves companies leeway to continue marketing unhealthy foods to kids. He warned U.S. Congress will begin examining the issue closely in the coming months.

One thing's clear right now on both sides of the pond, this issue is far from being settled. Stay tuned.

## Roll the Cartoon

by jim benton



YouTube is so 2006. We take a look at what's next on page 34



# HOT TALENT

## Boyle moves on up to the creator's floor

There are a few dozen floors between schlepping luggage at the local Marriott and being the creative force behind animated shows on two of the biggest kids networks in the world. But, Bob Boyle's elevator is going up, and fast.

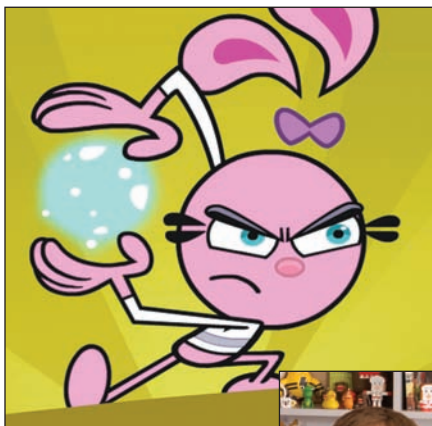
The soft spoken 42-year-old now finds himself at the helm of *Wow! Wow! Wubbzy!* and *Yin Yang Yo!*, currently airing on Nickelodeon and Jetix, respectively.

It wasn't long ago that Boyle was fresh out of art school and toiling away under a bellhop's cap—using his coffee breaks to sketch cartoon characters on the backs of claim checks and freelancing on the side for *The New York Times Book Review*.

After a brief stint in the Big Apple, dabbling in darker, moodier illustrations, and with the urging of some of his hotel co-workers, he packed his bags and moved to California to try to make it in children's animation. It was there that a fortuitous connection led to Boyle's meeting with animation guru John Kricfalusi, creator of legendary *Ren & Stimpy*.

"We sat at his kitchen table and he showed me what I was doing wrong," Boyle says. "He gave me a little art school lesson right there and a light just went off in my head."

After working as an art director and producer on *Fairly Odd Parents* and *Danny Phantom* for a few years, Boyle pitched a project he'd been



Bob Boyle has created two shows including *Yin Yang Yo!*



working on to Frederator president Fred Siebert and Mixed Media's Susan Miller, who had just paired up to create preschool IP hatchery Bolder Media for Boys and Girls.

What became Bolder's *Wow! Wow! Wubbzy!*, started out as a series of stories Boyle crafted for his niece. Nickelodeon jumped at the show and ordered 26 episodes that began airing last summer.

He drew his inspiration for *Yin Yang Yo!* from a baby he spotted while in Tokyo sporting a t-shirt with "Samurai in Training" scrawled across the front.

"I just thought it would be neat to have a tiny little creature that would be a fierce samurai or ninja," Boyle says. "So, I just went home drew this little bunny and took it from there."

Disney ordered up 24 eps of the series about two tiny ninja rabbits who continually battle Carl the Evil Cockroach, and is close to renewing the series for a second season.

Boyle, who knows a little bit about hard work (he runs marathons in his spare time),

says he has more ideas and designs for additional children's shows, and just needs to find the time to produce them.

"I thought I would be lucky to have one idea optioned, and everything happened at once," he says. Then again, it sure beats those days of lugging baggage on and off elevators. **GR**

## Live-action Lynch turns to toons

While continuing to slug it out in the live-action game, independent producer Tom Lynch is looking to draw up additional business.

The creation of Beverly Hills, California-based Tom Lynch Co. Animation marks the first time the producer of tween programs such as *South of Nowhere*, *The Secret World of Alex Mack*, and *Romeo!* has cast an eye to toons.

*Class of 3000*, the new division's inaugural production, debuted on Cartoon Network this month. The 2-D-animated show was created by Lynch and Outkast star André Benjamin for CN. Benjamin voices Sunny Bridges, a superstar who gives it all up to become a teacher at his old music school.

Lynch, however, is well into devising the next steps for his fledgling animation company and believes its future resides online. "It's what I like to call an experimental platform," Lynch says. "Basically we are investing millions on webisodes."

Wanting to sidestep the traditional model of raising capital for development by hawking show bibles and demo reels at market, the plan will see Lynch and his small creative team fully developing five 10-episode series over the next two years for the company's own website, putting them up and seeing what sticks. "If they pop and attract an audience, then we will go and talk to distributors and networks," he explains. The first one currently in



*Class of 3000* debuted this month on CN

production is comedy-adventure series *VOKI*, aimed at kids six to 14 years old.

The end goal is to put one series into production per year for a major broadcaster. "We'll be in a position where if we have an idea we have to make," he contends, "we will have the wherewithal to do it." **GR**





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## Q&A Behind the talent— Disney's Raven-Symoné

Raven-Symoné was in Toronto recently to help launch Disney Consumer Products' *That's So Raven* clothing line for tween girls at Wal-Mart Canada. KidScreen caught up with the star of the hit show to get her insights on fashion and her tween fans.

### **Are the clothes customizable?**

Most definitely. I think every piece of clothing is customizable. It's how you put it together, but also if you have pair of jeans that you are so over with, but they're comfortable, go to the craft store, get some fabric paint, some markers and paint on them and you can turn them into something new. That's what Raven Baxter did. If you think that you have these weird appliques, you put them on your jeans. Cut off your jeans, turn them into something new. Cut off the bottoms, sew that together and make a purse. Take a t-shirt and make it into a scarf. Take a t-shirt and paste pieces of the t-shirt onto your jeans. You can customize anything.



Surrounded by tween models, the actress helps launch *That's So Raven* apparel in TO

### **Your weapon of choice?**

Scissors. Nancy [our costume designer] always puts a pair of scissors in the dressing room because she knows that I'm going to be cutting something.

### **Do you get to talk to your fans a lot?**

I'm on tour right now. So I bring some of them up on stage and they can ask me anything that they want to. Also, I get to when I go out to do normal things.

### **What's the funniest thing they've ever asked you?**

If I have visions? Or, can you tell things about me? They can't grasp what goes on on the TV show yet.

### **Music is a big part of the show.**

#### **In terms of your own music, what's on your iPod right now?**

I had an iPod before iPod's were fabulous. Now that iPods are big, I don't have one. So, what's on my Windows Media Player? Brazilian Girls, India.Arie, Norah Jones, Jay Z, Alanis Morissette, Bjork. I'm weird. My tastes are varied.

### **Do you relate to how your character likes to mix things up fashion-wise?**

I admire her boldness. When I went to middle school, I liked Banana Republic, and my parents were, like, 'Why do you dress like you're going to a job interview?' I said, because it's comfortable. As Raven Baxter I can be, like, look at my outfit. I can wear it. I can be that girl.

## Yahoo! freshens up kids site, looks for more content

Yahoo! is hoping to pick up more kid traffic with its freshly rebranded Yahoo! Kids (the site formerly known as Yahoo!igans!). The redesigned portal offers expanded applications and additional kid-friendly content for the six to 11 demo.

According to comScore Media Metrix report from October 2006, Yahoo!igans! was the number-one destination for the six to 11 demo. The site attracted 897,000 unique visitors between October 2005 and October 2006, scoring a 282% increase over the previous year. So while the model certainly wasn't broken, the company felt its one-size-fits-all approach was due for an overhaul.

Launched this month, Yahoo! Kids has a cleaner, more navigable look and offers specific destinations for sports highlights, interactive games, educational content, cartoons, TV shows and movies via the central advertiser-supported hub. Categories such as "3 Hot Bands" and "Cool Stuff" are front and center on the homepage, providing prime real estate for property promotion.

And the good news for kids producers out there is that finding more content to join the likes of programming culled from National Geographic and BBC Kids to fuel the site is a top priority. "This is a call out to the industry, we think this is a great opportunity to work with other content providers out there," says Paul Marcum, general manager of youth content for Santa Monica-based Yahoo!. He adds the "model is open" for the partnership deals. At this time, however, the company has no plans to produce its own content, unlike AOL-owned chief rival KOL has done.

Marcum says the new site will continue to evolve, adding communication, video and musical applications as they are developed. "This is Yahoo! Kids 1.0, expect Yahoo! Kids 1.5 three to six months from now," he says. "We will be treating this space very aggressively." GR



## RECOMMENDED READING

**Adam Shaheen,**  
Executive Producer, Cuppa Coffee Animation

1. *Treasure Island* by Robert Louis Stevenson (Kingfisher Classics)
2. *Harold and the Purple Crayon* by Crockett Johnson (Purple Crayon Books)
3. *The Adventures of Tin Tin* by Hergé (Little, Brown Young Readers)

Have you got three books that you'd like to recommend to folks in the business? Drop Lana Castleman a line at [lcastleman@brunico.com](mailto:lcastleman@brunico.com).

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Life's not  
easy for  
sensitive  
Raymond



## What's developing in kids production

by gary rusak

### Everybody loves Raymond (well, mostly)

A shock of red hair atop a bulbous cranium, a sensitive heart and an underdog's mentality all mark eight-year-old Raymond as he tries to navigate the everyday foibles of grade-school life.

*Raymond*, a new 26 x 6 minute series from Paris, France's Everybody on Deck Productions, takes a sympathetic and light-hearted look at its title character and his family, classmates and friends. Aiming to capture the seven to 10 year old demo, the program focuses on the minutiae of Raymond's life from his own self-conscious perspective.

The simple traditional animated style, from France's 2 Minutes has a handmade feel that creates a warm gentleness clearly expressed through the tiny pupils that swim in the oversized pools of white in each character's eyes.

Raymond becomes enamoured with his movie star idol John Travolthor in one episode, and decides to ignore his natural anxieties and try out for the school play. Although Raymond isn't exactly a gifted performer, the teacher decides he would be perfect for one role—a pumpkin. As is often the case, Raymond turns his bad luck into good. He ends up as the star of the show when he mistakenly slides across the set and destroys the evil dragon.

The series is being co-produced by France's Canal+ and Gulli TV and is budgeted at a shade under US\$1.26 million. After a promising showing at Cartoon Forum in Pau, France in September, producers hope to have the series delivered by September or December 2007.

### Time-traveling siblings discover seeds of invention

A magic word transports Bronze Age siblings Garth and Bev into the future to explore the inventions that have shaped the modern world in the new animated series *Garth*, produced by Dublin, Ireland-based Kavaleer Productions.

The 52 x 5 minute episode series uses a watercolor style developed in Adobe Photo Shop to create a vibrant animated feel that producers hope will hook kids four to seven.

At times irreverent, the show revolves around historical figures and visits to famous moments in history to explore the connection between nature and invention.

In the pilot, Garth and Bev visit Thomas Edison in 18th Century America and help the famous inventor discover electricity with the help of a firefly. Other planned episodes include Garth and Bev visiting the likes of William Shakespeare and Charles Darwin. Although the show has an educational bent, the underlying narrative will be full of chuckles and broad physical humor.

At a total cost of US\$2.9 million, Kavaleer has been able to dip into the Broadcasting Commission of Ireland Fund and is looking to add to its presale to TG4 in Ireland with international distribution deals. The prodco's currently in preliminary discussions with possible partners in the U.K. and France, and is hoping to deliver the first 13 eps by March 2007 and the next 13 by Q1 2008. **N**



Prehistoric Garth goes  
back to the future  
in each episode

## New kids IPTV player enters Spanish market

**T**here is a new cat on the Spanish internet broadcast scene. In September, Portal Latino—a subsidiary of Sociedad Digital de Autores y Editores (SDAE)—in partnership with prodco Neptuno Films, launched a 24/7 all-kids channel dubbed El Gato Feliz (Happy Cat).

The frisky feline will initially reach subscribers of new telecom entity Orange, launched in Spain by parent France Telecom earlier this year. El Gato Feliz is part of a US\$35 per month service that carries 60 IPTV channels and is currently available to Orange's 600,000 Spanish broadband subscribers. The telecom anticipates 100,000 of its existing customers will opt to pick up the service by next year. Additionally, SDAE content manager Gaizka Ceberio says the channel will soon be available to ONO cable's 800,000 clients.

According to Ceberio, the Spanish IPTV market got a shot in the arm this year from new government regulations that now allow Spanish companies to charge a flat fee for cellular and broadband use. And, he adds, telecom growth has outstripped that of cable and satellite TV competitors because of their ability to deliver a one-stop shopping experience to consumers—the telecoms can bundle broadband, Pay-TV/IPTV, and traditional and cell phone subscriptions together.



Danny and Daddy can now be found on El Gato Feliz, a new 24/7 kids net in Spain

Ceberio sees the new channel as a perfect opportunity to introduce content to the Spanish market that might have been overlooked by the predominant terrestrial broadcasters.

"We are looking for unconventional product," he says, adding the partnership with Neptuno will work to its advantage, as the Spanish production company is known for its unique creations. "In a market that is full of U.S. and Japanese animation this partnership will allow us to offer something fresh and cool."

With competition that includes big names such as Disney Channel and Cartoon Network, El Gato Feliz is looking to specialize in offering specifically Spanish fare—both short and long form—to differentiate itself from its immediate rivals.

So far, the channel hosts homegrown shows such as *Bandolero*, *Danny and Daddy* and *El Patito*. However, there is room for imports. German-Bulgarian production *Sauerkraut* and the France-Canada copro *C.L.Y.D.E.* are also on the channel. **GR**

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# Got it Need it

Profiles in programming strategy

## Free-to-air diginet ABC2 takes flight

by gary rusak

**ABC**2, the Australian Broadcast Company's fledgling free-to-air digital channel, is looking to expand its reach with an emphasis on children's programming in the coming year.

Launched in March 2006, the commercial-free 24/7 channel is one of two free-to-air digital channels on the continent along with SBS World News Channel. Approximately 1.74 million households receive the signal. By comparison, two million households subscribe to commercial cable that includes Cartoon Network, Nickelodeon and the Disney Channel. While the cable kidnets are the main competition for ABC2, its free-to-air distribution gives it a bit of a leg up, and is bolstered by the fact that it's also carried as a free channel on pay-TV providers Foxtel and Austar.

Lynley Marshall, director of ABC new media & digital services, says ABC2 was designed to complement ABC's existing analogue television channel with a mandate to offer a mix of content culled from arts, lifestyle, international and regional news programming. Although the top brass wants to keep the channel diversified, Marshall believes tapping into its parent net's well-established children's entertainment brand will give the new outlet an advantage when it comes to delivering children's content.

"Children's programming makes up a significant portion of the ABC2 schedule," she says. "Complementary scheduling on ABC2 ensures that the ABC's two television services can now offer up to 13 hours of continuous, safe and trusted content every weekday."

As part of this strategy, the channel has a slate of VOD kids and tween programming. Interactive *Good Game*, a weekly half-hour program that features the latest gaming news, reviews and tips, and weekly half-hour *digtv* that features a variety of music content and news are designed to involve tweens directly. Both are also supported by an on-



Junglist and Kapowski are the hosts of ABC2's *Good Game*, which takes a seriously fun look at gaming

line presence which hosts podcasts, forums and VOD content.

In addition to VOD, the net provides five hours of preschool programming each day such as Ragdoll/BBC Worldwide's *Teletubbies* and ABC's *Play School* as well as new productions *Boblins* (Inspire GLG) and *Fluffy Gardens* (Monster Animation).

For the tween demo the net offers a weekday-evening block from 6 p.m. to 7 p.m. branded under ABC's Rollercoaster banner. CGI series *The New Captain* (Gerry Anderson Productions), and 2-D comedy/adventure *Delilah & Julius* (Decode Entertainment) are on-air, while live-actioner *Degrassi Junior High* and New Zealand import *P.E.T. Detectives* are slated to bow in 2007.

Quantifying ratings for the free-to-air service is a tricky proposition. However, Marshall points to research that shows ABC2's pulled in approximately 225,000 viewers daily June through September, scoring an 18% increase over the previous three month period. The gains were even more impressive with younger viewers. The net scored a 23% bump in the 12 and under demo, and a 36% increase in the 13 to 24 bracket in that same time period.

Marshall says she would like to keep momentum going in a number of ways, including introducing hosted blocks to further develop ABC2's personality and character.

Again taking a cue from ABC proper, the net plans to bolster its interactive offerings with "choose the shows" or "choose the episode" programming stunts, and will adopt Rollercoaster's showcase of UGC for launch on ABC2 next year. Dubbed *Rollercoaster iTV*, the series will target 10- to 13-year-olds and will allow viewers to customize their computer screens, add sound and visual effects to the program, and participate in a number of votes and interactive competition.

Marshall's also on the lookout for more original productions, particularly those from Australia. "In the future, we hope to achieve this by developing co-productions with other Australian agencies and the independent film and TV production sectors, as well as via pre-sales." She adds the net is interested in exploring co-pro and pre-sale partnerships with international producers. In the meantime, Marshall has a lot of shopping to do. Look for the net to purchase upwards of 350 hours of content to fill its Rollercoaster and preschool blocks in the next year. **S**

# News in Brief

## Icon scores massive sale to new net, lands Dora

Barcelona, Spain-based Icon Animation's distribution division has secured a deal to provide a whole whack of content to new Spanish broadcaster Canal KITX TV. The pay TV channel is set to launch this month and will be distributed on all the major pay-TV and IPTV platforms throughout the country. More than 100 hours of programming have been culled from Icon's library for the deal, including Spanish versions of *Postman Pat* (Entertainment Rights), *Boohbah* (Ragdoll/BBC Worldwide), *Olympig* (Magna Animation) and *Planet Grabo* from France's Millimages. Additionally, the prodco has acquired Spanish distribution rights for Nickelodeon preschool hit *Dora the Explorer*.

Christophe Goldberger, head of distribution and marketing, says it's too early to say where and when *Dora* will be hitting the Spanish airwaves and he is scoping out opps at national terrestrial broadcasters and Forta, a group of 12 regional broadcasters that purchase programs and repurpose them in specific dialects such as Basque and Catalina.



Spain's Icon Animation is bringing Dora and Boots to the country's kids

## Disney making on-line pay

Early indications show that Disney's move to be the first movie provider on iTunes is paying off. According to CEO Bob Iger's November earnings statement, the mighty mouse has sold almost 500,000 movie downloads of titles such as *The Incredibles* and *Toy Story*, and approximately 12-million episodes of TV shows including *Lost* since aligning with the service in October 2005.

Additionally, Iger revealed that since June, 53-million episodes of kids programs like *Hannah Montana* and *High School Musical* and have been played on DisneyChannel.com.

The rosy entertainment picture combined with across-the-board growth gave Disney unprecedented vitality in 2006 with a net Q4 income of US\$782 million, up from US\$379 million over the same period last year.



| Program                         | Broadcaster  | Style/Format                                   | Demo      | Producer/Distributor                          |
|---------------------------------|--|--|-----------|---|
| Betsy's Kindergarten Adventures | PBS Kids   | 2-D/26 x 30 minutes                            | preschool | Cornet Stone Animation                        |
| Jungle Beat                     | RTL2 (Germany)                                     | 3-D/13 x 5 minutes                             | kids      | Warner Vision (Australia)/Monster Distributes |
| Delilah & Julius                | ABC 2  | 2-D/52 x 22 minutes                            | kids      | Decode Entertainment                          |
| Poko                            | ABC  | stop-motion/71 x 23 minutes                    | preschool |   |
| Naturally Sadie                 | ABC  | live action/26 x 22 minutes                    | kids      |   |
| Planet Sketch                   | ABC & ABC 2  | 2-D/26 x 11 minutes                            | kids      |   |
| Naughty Naughty Pets            | ABC & ABC 2  | multi-media/25 x 3 minutes                     | kids      |   |
| Hi-5 USA                        | Discovery Networks (Latin America/Iberia)          | live action/70 x 22 minutes                    | preschool | Like Us, Nine Films and Television            |
| Max & Ruby                      | Nick Jr., Noggin                                   | 2-D/14 x 30 minutes                            | preschool | Nelvana                                       |
| Pretty Cure                     | Cuatro (Spain)<br>Jetix (Spain)<br>CLAN TV (Spain) | 2-D/96 x 30 minutes                            | girls     | Toei Animation/Elastic Rights                 |
| Zixx (3rd season)               | YTV (Canada)                                       | live action with animation/<br>13 x 30 minutes | kids      | Mainframe Entertainment and Thunderbird Films |
| Thomas & Friends                | Five   | mixed media/106 x 10 minutes                   | preschool | HIT Entertainment                             |
| Tigga & Togga                   | PBH (Bosnia and Herzegovina)<br>NRK (Norway)       | 2-D/26 x 3 minutes                             | preschool | Cuppa Coffee/Awol Animation                   |
| ZatchBell!                      | TVE (Spain)  | 2-D/78 x 30 minutes                            | boys      | Toei Animation/Elastic Rights                 |



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# SAKAR FOCUSES ON KIDS LICENSES

by lana castleman

**A surge in youth  
electronics sales  
has manufacturer  
looking to expand  
its reach**

Jersey-based electronics manufacturer has seen a 20% increase in sales of its kids products (it has a 95% market share in kids digital cameras) over the past three years, and is looking to keep the momentum going with its newly minted licensing division.

Liza Abrams, who worked most recently for 4Kids Entertainment in New York, now heads up the venture as director of licensing and is charged with cherry picking kids entertainment IPs, and sports and brand licenses to pad out Sakar's product lineup. Along with inking a Major League Baseball deal, Sakar has picked up rights for Shrek 3, Spider-Man 3 and classic Spider-Man.

In Q1 2007, Sakar's bringing the big green ogre and the webbed one to its mass retail distribution network that includes Wal-Mart, Target and Toys 'R' Us. Lead Shrek product the Nature Swamp Kit is an innovative application of the license that draws on Shrek's home base for inspiration and meshes hi- and low-tech items. It comes in several versions and green (Shrek) and pink

(Fiona) colorways, ranging in price from US\$11 to US\$21. The kits include combinations of a tent, magnifying glass, flashlight, binoculars and, perhaps most importantly for amateur entomologists, plastic bugs.

As for Spider-Man, Sakar has digital cameras and an array of flashlights—from a basic model to a souped up number that comes with different lenses that project 3-D images on walls and ceilings—on deck to support the film. Classic Spider-Man, meanwhile, gets his own spy-oriented line, which includes walkie-talkies, binoculars and tricked-out devices.

Looking ahead to the rest of 2007 and 2008, Abrams says she's on the hunt for a solid tween girls license, a few preschool properties and perhaps another event film. The company has cut its teeth in the tween girl electronics category by executing several private-label lines for the likes of retailers such as Limited Too. Digital cameras have been the staple and Abrams adds the company works continually with software developers to create different camera kits that appeal to girls' creative sides. For example, there's a scrapbooking camera and another that prints photos as stickers.

Not to be left out on the preschool side, Sakar has a proprietary line of products called My First, which includes beginner microscopes, digital cameras and flashlights. Naturally, Abrams says Sakar is looking at expanding the product assortment for both demos with the right properties. **S**



## Upstart U.K. agency moves into new media merch

**S**teve Manley and Paul Comben—COO and CEO of startup licensing and brand management agency AT New Media—are betting their first property Crazy Frog aka The Annoying Thing was not a one-off phenomenon borne of the internet. In fact, the Birmingham, England-based outfit has set up shop solely to mine new media for properties and to help existing IP owners from the TV and brand world navigate the ever-changing waters of digital content and product distribution.

It all started when Manley saw the first Crazy Frog music video on-line in 2005 and quickly located the creator, who had no plans to merchandise the character. Manley acquired the licensing rights and began selling kids Frog-embellished t-shirts via eBay, and within three months, he says, buyers snapped up 750,000 of them. Since then the Frog has leaped over to North America and 52 x one-minute shorts are in the works.

Manley acknowledges that retailers in the U.K. and other Western territories aren't exactly chomping at the bit to take on new media merch and many remain stuck on TV-

and film-driven properties. However, using the Frog as the example, he notes traditional retailers were more apt to take on the



Aussie Emo is AT New Media's successor to Crazy Frog

product once the Frog SKUs had achieved sales on-line and believes others will follow suit because the kid and teen audience is spending more time on new media.

The company is currently readying two new characters for launch, one for teens and something called I am Emo for kid consumers. AT New Media has landed worldwide merch rights to the Australian animated chameleon that helps users express their emotions visually through the universal language of color coding. For example, angry Emo appears red, while a pink Emo symbolizes being in love.

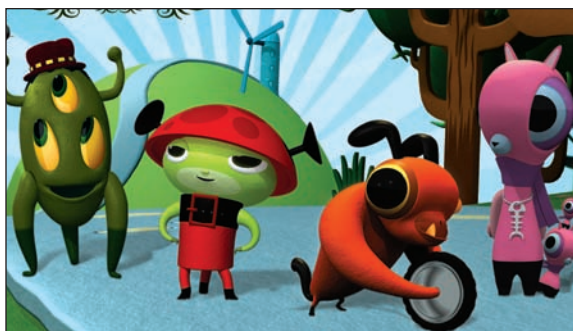
The character is available at iamemo.com and on MSN Messenger, and has just launched on mobile via Vodafone in Greece. Manley says Vodafone sold 26,000 Emo downloads during the character's first 10 days on the service. The plan is now to launch Emo on mobile worldwide in 2007 and to roll out plush, apparel, accessories and posters by the holiday season next year.

Meanwhile, Manley remains on the lookout for other mobile/internet-friendly characters to pad AT New Media's pipeline, and says he's been both fielding and soliciting submissions from prodcos and animation studios in the U.K. His primary criterion is that the IP be fully developed, with a backstory and an environment surrounding it. **LC**

## Decode dips into toy production with Dudson

**T**oronto, Canada's Decode Entertainment isn't going to become an outpost for Santa's workshop anytime soon, but the prodco is delving into toy making and retail distribution for the upcoming holiday season.

The company launched *Dudson*—a series of 90 x 15-second shorts based on cult artist Nathan Jurevicius's Mini Treehouse collectible vinyl figures—this past September on Toronto subway-platform screens. Since then, it's been tinkering with ways to drive awareness for the property, which has no TV distribution. As Jurevicius's creations already had a



The prodco has forged retail distribution agreement for the new playthings

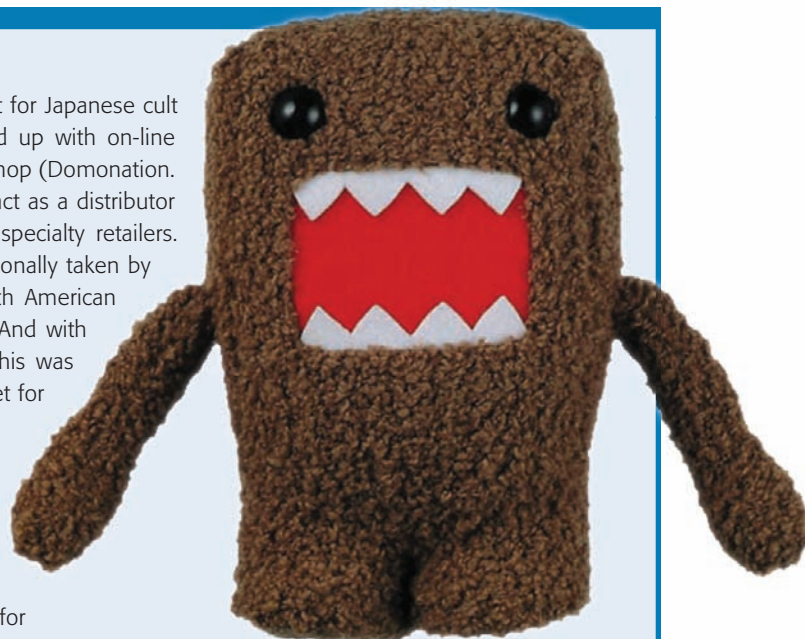
presence in the collector market, senior VP Anne Loi and communications manager Polly Beel looked to consumer products as the next natural step.

After locating a suitable toy manufacturer in China, it took approximately four months to get four, 2.5-inch vinyl figures based on the 3-D animation models rolling off the assembly line. The figures will retail for approximately US\$8.79 and come in a blind box to further drive collectibility. Gateway newsstands located within Toronto subway stations, will serve as the chief retail outlet, and specialty toy and comic book stores throughout the city will stock the product as well. **LC**

# News in Brief

## Domo retailer does double duty as distributor

In an effort to begin seeding the North American merch market for Japanese cult import Domo, New York's Big Tent Entertainment has hooked up with on-line retailer Ty's Toy Box. Besides opening up the first official Domo shop (Domonation.com/shop) on this side of the pond this month, Ty's will also act as a distributor and begin placing product at selected U.S. bricks-and-mortar specialty retailers. About the decision to have the e-tailer step into the role traditionally taken by licensees, Big Tent VP of marketing Rich Maryanek says North American fans and independent retailers have been asking for product. And with new licensees not quite ready to roll out product, he adds, this was the easiest way to get merch out now "while priming the market for future growth."



Domo merch will be available in North America for the first time via Domonation.com

## Agency roundup—who's repping who

**A number of deals have followed on the heels of Brand Licensing held in London this past October:**

- BBC Worldwide named San Francisco, California's Dimensional Branding Group as North American licensing agent for Collingwood O'Hare kids comedy/action series *The Secret Show*, slated to launch stateside on Nicktoons in January. DBG is currently on the hunt for toy, game and interactive licensees.
- On the portfolio front, Cookie Jar Entertainment has tapped Coolabai as its U.K. agent for its boy-skewing Spider Riders and preschool properties The Doodlebops and Caillou.
- Snoopy and the gang have new representation in France as United Media appointed Euro player Copyright Promotions Licensing Group to the post. CPLG's London office also recently picked up U.K. rep rights for Sesame Street from New York-based Sesame Workshop.
- The first property hatched by Vancouver's Nerds Corps continues to build steam on the licensing front as Target Entertainment joins the ranks of licensing agents now representing Storm Hawks. Currently MGM Consumer Products is overseeing North America, while Target will take on the U.K. for the boys-action toon launching on Cartoon Network in fall '07.



## PROPERTY LISTING

### Licenses recently granted

| Property  | Granted by                             | Granted to         | Product category                | Demo      | Release date  |
|---|--|--------------------|---------------------------------|-----------|---------------|
| The Backyardigans<br>Dora the Explorer<br>Go Diego, Go! | Nickelodeon                            | Imperial Toy       | water toys                      | preschool | January 2007  |
| Barbie  | Mattel                                 | Proctor & Gamble   | Crest oral health care products | girls     | spring 2007   |
| The Golden Compass                                      | New Line Cinema                        | Scholastic         | books                           | kids      | November 2007 |
| Jeopardy & Wheel of Fortune                             | Sony Pictures Consumer Products        | MGA Entertainment  | DVD games                       | family    | spring 2007   |
| The Land Before Time                                    | Universal Studios<br>Consumer Products | Playmates Toys     | master toy                      | kids      | fall 2007     |
| Scooby-Doo  | Warner Brothers<br>Consumer Products   | Thinkway Toys      | toys and action figures         | kids      | fall 2007     |
| Shrek the Third   | DreamWorks Animation SKG               | SBG/b EQUAL        | DVD games                       | kids      | spring 2007   |
| Shushybye   | SSA Public Relations                   | St. Martin's Press | books                           | preschool | spring 2007   |
| The Suite Life of Zack and Cody                         | Dualstar Entertainment Group           | Simon Spotlight    | books                           | kids      | summer 2007   |



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# AUSSIE PRESCHOOL DVD SOLUTION BOOSTS SALES

by lana castleman

Brightly colored  
handle boxes

give tots a new  
way to hang  
onto video faves

**P**ackaging can often make or break product sales at retail. And as Australian video distributor Roadshow Entertainment is learning, the adage is especially true when it comes to moving preschool DVDs.

The company, along with key preschool video partner ABC Enterprises, has created a new DVD packaging solution that's driven back-catalogue sales up 20% and re-established a category presence at Australia's big three mass merchants, Target, Big W and Kmart. (Together the three account for 75% of all kids video sales in Australia.) The good news for preschool content owners and video distributors on this side of the world—who are currently contorting under the double whammy of shrinking shelf space and digital downloading—is that the innovative handle-box packaging is soon coming over from down under.

Roadshow director of business development Grahame Grassby says the brightly colored, toyetic handle boxes were created to boost underwhelming preschool DVD sales. Unlike the rest of the Aussie DVD market that witnessed a four-fold increase in sales between 2002 and 2004, galloping from a US\$191 million to US\$765 million take, the preschool video category remained flat. Consumer and retail research into the problem revealed time-poor moms (the chief purchasers) were finding it difficult to locate preschool titles—they tended to be merchandised right alongside adult fare. More often than not, the mothers would get frustrated and leave empty-handed. The

new packaging not only made the product readily identifiable as preschool (bright colors, soft edges), it also empowered preschool consumers and gave them a real sense of ownership (it's very difficult to dislodge the handles from the hands of a toddler who loves his *Thomas*).

DVDs of *The Wiggles* and *Hi-Five* episodes encased in the new packaging hit mass retail for the first time in October 2005, with additional titles from *Sesame Street*, *Bob the Builder* and *Postman Pat* rolling out every month thereafter. However, Grassby says, sales didn't really begin to take off until there was enough content available to create a handle-box section at retail. Once there were designated destinations installed at the big three stores, sales shot up by 20%, he says.

The new boxes themselves are a bit more expensive than standard models and add about US\$15¢ on to the cost of packaging a DVD. But Grassby says they have more than paid for themselves. The handle-boxed DVDs command a retail price of US\$15, whereas standard DVDs sell for between US\$9 and US\$11 at most Aussie shops. He adds property owners have utilized the color option to further reinforce a brand's identity with consumers. For example, HIT chose to issue all *Thomas the Tank Engine* titles in blue boxes, while Entertainment Rights opted for red for *Postman Pat*.

Roadshow has been busy spreading the word to video distributors across the globe and has appointed a worldwide manufacturing licensee. Australia's DRM Industries is now in the process of naming sub-licensees in the U.K., Europe and North America. Grassby says the packages should roll out in the U.K./Europe in the first half of next year, and land on North American soil by the end of 2007. **N**





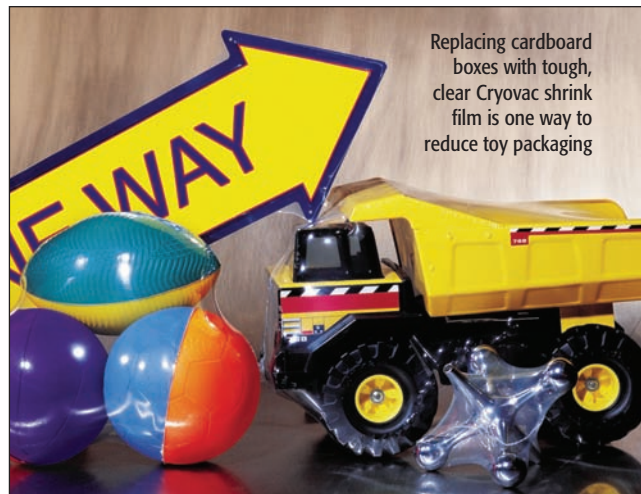
# Wal-Mart to begin global packaging reduction in '08

**I**n a move that's bound to affect Wal-Mart's kidstuff suppliers, the retailer has mandated a 5% reduction in product packaging worldwide by 2013. Interestingly, it was a trial run conducted last year with the Bentonville behemoth's private toy label Kid Connection that convinced the company to move forward with the inventory-wide initiative.

By reducing the packaging on approximately 300 Kids Connection SKUs, Wal-Mart says it saved 3,425 tons of corrugated materials, 1,358 barrels of oil, 5,190 trees, 727 shipping containers and US\$3.5 million in transportation costs in one year. Wal-Mart contends the extended 5%-plan will eliminate millions of pounds of garbage from reaching landfills, preventing 667,000 metric tons of carbon dioxide from entering the atmosphere. It will also give a nice boost to the bottom line, saving the retailer a projected US\$3.4 billion.

Matt Kistler, VP of packaging innovation at Wal-Mart's division Sam's Club says the Kids Connection effort included reducing the size of the cube of the package. The move resulted in savings that rippled through the supply chain—cutting down on waste, reducing the footprint of the package in the distribution system, in storage and in-store, making handling easier.

To get the ball rolling, Wal-Mart distributed a packaging scorecard in early November to more than 2,000 private-label suppliers. The list aims to provide its buyers with information about packaging alternatives and sustainable materials that should inform purchasing decisions.



Replacing cardboard boxes with tough, clear Cryovac shrink film is one way to reduce toy packaging

Global suppliers will receive the scorecard in February, and Wal-Mart is viewing the following year as a time to learn and share results about the process with these partners. In early '08, the retailer will put the packaging scorecard to work and begin evaluating the efforts of its worldwide suppliers to use less packaging and more efficiently source materials.

Kistler says companies with less than stellar results on the scorecard will not be penalized. However, companies will be able to see their ranking among their peer group of suppliers, which he says, will hopefully inspire a race to the top. **KC**



## By Kids For Kids grows reach

**B**y Kids For Kids, the company dedicated to turning kids' invention ideas into real commercial products, has partnered with design firm IDEO to further hone kid creations with input from professional designers. The move augments a deal made last year with Mattel that granted the toyco first right of refusal on all BKFK's young inventors' toy and game concepts.

IDEO, an international design company based in Palo Alto, California, will support kids' efforts by reviewing their

BKFK's first ever kid invention, a device that makes it easier to color with broken crayons, is now in-store at Wal-Mart

concepts submitted in BKFK contests and provide "Ask the Experts" advice on BKFK.com. IDEO will also facilitate a design aspect into the educational curriculum for BKFK's national inventive thinking program that reaches schools across the U.S.

Though BKFK's mission focuses heavily on inspiring, guiding and educating kids, COO Daniel Gwartz says the company is a for-profit operation. It contributes the upfront financial investment in development, and in return shares in the royalties when the product finally makes it to market. Technically, minors can't own their own properties, so BKFK crafts contracts that involve parents or guardians and won't take on a young inventor, unless he/she has support from a parent or guardian.

The popularity of BKFK has been growing. Gwartz says one of its recent inventing competitions brought in 8,000 submissions from kids in the U.S., and he's aiming to open up competitions to children outside of the country. **KC**

# KB courts booming grandparent demo

**AS** an estimated 78.2 million baby boomers in the U.S. enter their twilight years, the generation that's driven much of the consumer economy for decades is showing no signs of relinquishing its hold, which is good news for the kids biz. Boomer grandparents are happily spending cash on their latest progeny and U.S.-based KB Toys is looking to score with the demo. The toy retailer rolled out a new Grandparents' Reward Club this fall to further entice sales from the boomer clientele which now account for 40% of the company's revenue.



KB Toys offers a 10% discount to doting grandparents

"We recognized that this is a large market and grandparents love to spoil their children, so we're making it a little bit easier for them to do that," says Geoffrey Webb, director of advertising and sales promotions at KB Toys.

The new rewards club offers 10% off toy purchases on Tuesdays at all 600 KB stores in 44 states and provides customers

with a plastic club card and keychain. Club members who choose to divulge their e-mail addresses are sent additional e-coupons and invitations to special events. Unlike the previous plan for seniors, the new program recognizes younger grandparents. In fact, to qualify for the club, customers need only ask for an application—no proof of grandparenthood is required. The card also allows KB to keep track of the types of SKUs this demo purchases. The program seems to be working. Webb says that after an eight-week test in the Boston, Massachusetts area, sales were four to five times higher with this demo than they were pre-rewards club. Holding the 10% discount day on Tuesday boosts sales on what is traditionally one of the slowest days of the week and it also allows the sales people to spend more time with the grandparents who aren't necessarily up on what toys to buy their grandchildren. **KC**

## News in Brief

### Five Below expands tween discount shopping opps

Five Below, one of a new breed of dollar store chains targeting tweens and teens, is forging ahead with the expansion and redesign of its outlets. Last month, the retailer opened a 10,000 square-foot shop in Downingtown, Pennsylvania, double the size of several of its existing sites that all feature trendy, affordable merch such as posters, games, room décor, iPod accessories and hot licensed products.

After opening two 8,000-square-foot stores last year, the company saw customers shopping more frequently and making bigger purchases on each trip. The extra floor space accommodates more category departments including sports, media, crafts, party, candy, room and style. The retailer is also upping its assortment of girls accessories. Plans are in the works to add two more larger-format stores in Virginia, bringing the number of outlets up to more than 50 nationwide, with Five Below looking to boost that number to 100 in the next few years.



Five Below's expansion plans include bigger, beefed up stores

### Toys 'R' Us sets up shop in mainland China

Shanghai's Super Brand Mall will house the first Toys 'R' Us store in mainland China. The 13-floor shopping center is located in the city's Lujiazui financial district. The 25,800 square-foot flagship store stocked with 7,000 products is expected to satisfy a growing demand for educational toys among middle-class Chinese consumers.

"Our focus is to open this first flagship store in the hottest commercial and retail area in Shanghai and learn about the mainland consumer's toy shopping habits," says Argha Sen, head of marketing and CRM of Toys 'R' Us Asia. The store's performance over the next year will help determine future expansion in Shanghai and mainland China. Toys 'R' Us Asia currently has 43 stores operating across Hong Kong, Singapore, Malaysia, Taiwan, Philippines, Thailand and Macau.





# CLUB HOPPING

## Marketers navigate the world of kids social networking

by kate calder

**On-line viral campaigns get teens and tweens talking, but more often kids just want to play**

**W**ith social networking sites like MySpace drawing upwards of 100 million users worldwide, it's no wonder marketers are increasingly looking to these outlets to mount sticky, viral campaigns. In fact, by the time we ring in 2007, U.S. marketers will have spent an estimated US\$280 million to advertise on social networking sites. And according to eMarketer, a New York-based new media market research firm, that number will shoot up to US\$1.86 billion by 2010. But before running off to create similar plans for the kids social networking space, kids marketers are going to have to do some homework.

eMarketer pegs the number of U.S. kids between eight and 11 currently actively using the internet at 10.5 million and projects there will be 11.6 million by 2010. So it might seem like creating viral and social networking campaigns specifically for these kids is a slam dunk. However, clever social networking promotions that work so well with the teen and college set aren't necessarily the best means of reaching younger kids on-line. Regardless of technological advances, they are more often interested in creative play than networking with their peers.

"Any good marketer will tell you that you need to look at the unique needs of kids and design something around them,"

says John Geraci, president of Honeoye Falls, New York-based Crux Research. (The company has conducted a study on youth behavior on-line.) He concedes MySpace has been great with young adults, but questions the notion of dumbing down the concept for kids. "That hasn't worked with any product, so why would it work with this?" In other words, copycat social networking promotions aimed at kids won't hit the mark.

First and foremost, there's legislation in place to keep kids from falling prey to internet predators and frauds. Marketers looking to capitalize on social networks with kid members have to tread very carefully as COPPA (Children's Online Privacy Protection Act) restricts collecting data on-line from children under the age of 13 without parental consent. New social networking/blogging site, Xanga.com, for one, got a wake-up call earlier this year when it contravened the act. The Federal Trade Commission fined the site US\$1 million for collecting personal information from kids—1.7 million of them—and reportedly using it to send targeted ads. In response, Xanga has hired a chief safety officer and is now carefully screening solicited information.

Social development is another huge factor limiting kids' web-based networking activities. There's no doubt kids are on-line and loving it, but creating a promotion that will engage them requires an understanding of what they are mature enough to absorb. "There's a real pivot point or change that takes place between the ages of eight to 11 and 12 to 14," says

Debra Aho Williamson, senior analyst at eMarketer and author of *Tweens and Teens Online: From Mario to MySpace*. "The type of things they do on-line shifts pretty radically from games and solitary activities and surfing around to really using the internet for communicating and socializing."

Xanga, MySpace and Facebook are among the most popular examples of true social networking sites. Visitors create a personal profile page, post blog entries and rack up friends. But most significant in the kids world of social on-line interaction are play sites such as Whyville.net, Neopets.com and Clubpenguin.com that get kids and tweens not only playing, but starting to interact with others on the site.

Debbie Solomon, senior partner and research director at media buying firm MindShare in Chicago, has also found that the maturity factor plays a major role in the types of sites kids respond to. "The younger kids are using the internet to play games, watch videos and for school. They're not writing e-mails, they're not doing IM," she says.

Similarly, MindShare's recent study *Kids, Tweens and Teens and Technology* found that the three age groups use the internet very differently. While tweens explore, become more acquainted with searches and start to connect with their friends, younger kids stick to playing games and doing solitary task-oriented activities. "They like games, artistic tasks—something they can create [and] they don't mind playing games without other people," says Solomon.

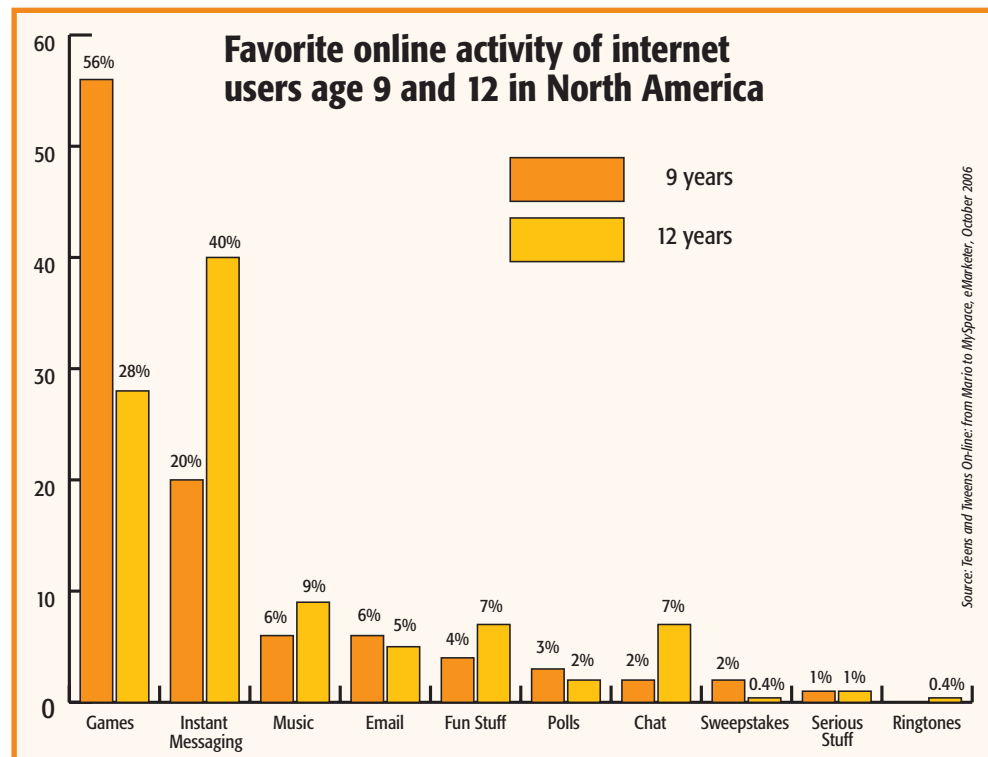
If you're wondering at this point whether there's any opportunity in the social networking space for kids marketing, a recent Toyota promo at Whyville.net might help point the way.

The site created for kids eight to 15, engages them in a fantastical game environment, while introducing a little bit of social networking. An edu-tainment site, kids and tweens create an avatar and live out an adventure in Whyville's virtual world. Currently, Whyville has more than 1.7 million users with 60,000 new kids registering as citizens every month, and spending an average of three hours per month on the site.

Auto giant Toyota hooked up with the site to promote its new Scion model with a campaign that aims to endear the brand to young future car buyers and maybe even influence their parents' next car purchase. The company created a virtual dealership in

Whyville called Club Scion. Kids can save up enough Whyville currency to buy their own customized Scions and pick up their friends for rides. Toyota Financial Services is also sponsoring a credit office in Whyville that teaches kids how to finance a car, in some cases, the hard way—if they miss a payment a boot is put on their Scion or it's repossessed.

"Club Scion has enriched the experience the kids have in an authentic way," says Jay Goss, COO of Numedean, which owns and operates Whyville. And since the promotion began last April, kids have purchased more than 3,000 virtual Scions. This past August and September alone, Club Scion scored



280,000 visits, while the Whyvillians took 140,000 spins around the neighborhood in their new Toyotas.

Kids also chat about the Scions they see in Whyville, create bumper stickers for their cars and vote for the most tricked-out Scion in contests. What's more, pedestrian Whyvillians see Scions as they happen to zip across their screen, which essentially becomes a micro advertisement for the cars. "That might be more valuable to Scion than the core advertisement we created for them," Goss adds.

Rather than simply shoving car information at players or relying on them to pass word of the Scion brand on to their peers, the promotion engages the kids while simultaneously reinforcing the Whyville experience.

"We have finally figured out a way to flip-flop the relationship between the advertiser and those that consume the media, in which the advertiser actually enriches the site," says Goss. ■





marketing

## News in Brief

### LEGO looks to move Education Center concept to North America

Denmark-based construction-toy heavyweight LEGO is prepping to plant its Education Center concept on North American soil. The branded centers began popping up in Asia in 2001, and are expected to take root on this side of the Atlantic next year. The centers host private after-school programs that offer educational enrichment through hands-on activities using LEGO materials.

A previous licensing agreement with New York-based ALC Education Group failed to bring the planned spring 2006 U.S. launch to fruition, and LEGO is now on the hunt for a new partner to get the venture off the ground. "Normally we deal with trade partners and distributors who then deal with the schools and the kindergartens," says Lene Friss, operations director of the LEGO Educational Division in Denmark. "But these centers are the only place where we have so many touch points in the community; it's really significant for us."

Operated by Friss's division, the centers use curriculums specially developed for kids ages three to 16 that make use of LEGO blocks to aid learning through play. Initially mounted as an after-school activity initiative in Korea, the enterprise has successfully grown to encompass more than 150 centers—140 in Korea, seven in Japan, two in Singapore and one plus one more to come in Australia. About 40,000 Korean kids attend the Education Centers and receive home-schooling based on the program. Each center has approximately 200 kids registered. The lessons run between 45 minutes and an hour in length, and are based on an international curriculum developed by LEGO Education, which is then locally adapted.



After-school classes teach by incorporating play with blocks

the winning edge!

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- Strategies and Roadmap for HRD / Training
- Programming for Indian Kids - Trends & Highlights
- Animation Services 'India's Position of Regional Competitiveness'

### Gaming Track

- Key Note by Paul Steed and Shiraz Akmal
- Status of Mobile Gaming
- Making Transition from Animation to Gaming
- Will India Follow China & Korea in PC / Multiplayer Gaming?
- Console Gaming - Yes or No for India

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# interactive media matrix

by gary rusak

## Corus' Constellation takes MMOG out of this world

Toronto, Canada's CorusEntertainment is taking a virtual leap into the universe of massive multi player online games (MMOG) with a new project code-named Constellation.

The parent company of Nelvana Enterprises and Canuck kidcaster YTV will enter the world of on-line gaming with the help of Quebec City-based technology house Firma Studios. A beta version of the project launches next month while the full-scale launch is expected to follow suit in early 2007.

The popularity of gaming on YTV's website—which hosted 17 million gameplays in the first 10 months of 2006—along with YTV Tween Report research that reconfirmed tweens' love of on-line games, prompted the initiative. Corus has since set an ambitious course to create the largest MMOG network in North America for its kids audience.

The apparatus will include a number of on-line worlds where users will be able to play games, compete and chat



YTV.com/gamepad will be the entry point for Corus' new massive multiplayer experience

with other users, collect information and interact with their surroundings. The plan is for the environments to be secure, monitored, and above all kid-friendly. Access to the game will be free for all users with revenue being derived from sponsorship and in-game advertising.

"It will be a living game," says Lucie Lalumiere, VP and general manager of interactive for Corus Television.

Details surrounding just how many different worlds there will be when the project launches are still under wraps. However, Lalumiere did say many YTV and Nelvana properties would have their own branded on-line environments with multiple tie-ins to popular on air properties.

What separates this initiative from other kid-targeted MMOGs that have been springing up in the last few months, is that it will act as a hub and permit users to create their own avatar that is capable of jumping from world to world without losing any points or virtual possessions scored previously.

Expect a cross-platform promotion of the project on YTV websites and on-air programming, as well as through other Corus non-kid channels to begin in the new year.

"Television is a very strong medium for reaching tweens and so we are going to use that to direct people to the game and vice versa," Lalumiere says. ■

## Xbox 360 goes Hollywood

The latest salvo in the increasingly high-stakes console war has Microsoft's Xbox 360 offering its customers digital downloads of more than 1,000 hours of TV shows and Hollywood blockbusters by the end of the year.

Microsoft announced agreements with CBS, Paramount Pictures, Turner Broadcasting, Ultimate Fighting Championship and Warner Bros. Home Entertainment earlier this month in a move that the company is hoping will bolster its Xbox Live network. So far, Microsoft has sold approximately six million Xbox 360s and four million Xbox Live subscriptions.

In addition to a slew of adult-skewing content such as *Southpark* and *CSI*, children's programming will also be available directly through the console including Nickelodeon's *Avatar: The Last Airbender* and *SpongeBob SquarePants* and *Skyland* from Nicktoons.

The system will also be able to deliver HD programming along with feature-length movies such as *Superman Returns* and *Batman Forever*, and will be available in both download-to-own and 24-hour rental formats. Subscribers can purchase all programming through Xbox Live Marketplace, and will require a free Xbox Live Silver membership and a broadband connection.

Pricing for the new service has yet to be determined.



Kids shows and Tinseltown blockbusters are coming to a Microsoft console near you



The cult success of machinima series like *Red vs. Blue* (based on Microsoft's *Halo*) may be starting to turn pro animators on to the art form that's powered by video game engines







# TREND SPOTTING v. 2.007

**Industry execs put their fingers on the pulse of current trends that might just pack a future punch in the kids biz over the next 12 months**

by lana castleman

It's that time again, the year-end issue. And as *KidScreen* saw 2006 winding down, we had to make a decision on whether to look back at the big developments and events of the past 12 months, or look ahead to the next. We ended up going with a combination of the two. Rather than rely on the office crystal ball or our sometimes fuzzy collective memory, we decided to poll industry execs on what emerging trends they took notice of in the past year that they believe will have an impact on business plans and new IP development in the coming one. What follows is a selection of some of the more intriguing prospects.

## **MACHINIMA—CG RENDERING IN REAL-TIME**

It could be that machinima is ready for the once-over from animation creatives in kids entertainment. What began as a fan-generated animated sequence powered by the graphics engine from mid-90s game *Quake*, continues to evolve as an art form. Currently machinima creators use their video game engine of choice to create short clips and even series based on that game. One series in particular, *Red vs. Blue*, which is derived from Microsoft's *Halo*, has achieved something of a cult status in gamer circles. But what has creatives such as Mitchell Kriegman, creator of preschool series *Bear in the Big Blue House* and *It's a Big, Big World*, looking more closely is that machinima uses game engines to render new animation in real-time, via a standard PC. In other words no sophisticated 3-D software engines or render farms are required.

Certainly, in its current state there are limitations with machinima. "You're limited by the graphics of the game, and you can't work outside of it," says Kriegman. "But once you open up the creativity of game making to filmmakers, you've got a different creature."



And he believes the new generation of consoles coming down the pipe that support HD will really drive more creators to look at the process.

For starters, it would bring down costs, without losing out entirely on quality, as the earlier examples of machinima did. More importantly, says Kriegman, because machinima is rendered in real-time, it's already optimized for streaming media, making it easier to view on-line and more readily adaptable to the construction of the interactive, immersive websites that kids are craving. And with the emphasis nowadays on hatching multi-platform properties that move seamlessly from TV to mobile and the net, or vice-versa, the technique will surely be getting the once-over in the next few years.

## MAKING VIRTUAL PAY

When we ask Nelvana Enterprises president Doug Murphy, what trends he's eyeing, he says there is a lot of cool and innovative stuff out there, particularly in the digital space, but he's only been really interested in projects fuelled by solid business models. From what we've seen in the last year, citing the massively trafficked, but cash-poor YouTube as a prime example, digital money-makers are rare. However, Murphy readily points to two he believes have the potential to serve as solid models for future endeavors.

Casting an eye to Korea, there's gaming site Kart Rider ([kart.nexon.com](http://kart.nexon.com)) created by software company Nexon. The premise is simple enough. Members sign up, pick out a car and driver and compete against each other on virtual racing courses. But what made Murphy really take notice is that the site has reportedly taken in more than US\$200-million in revenues in the past year, and now has approximately 12-million registered users who spend an average of US\$8 a month on the site to upgrade their vehicles. The game is distinguished by the cute cartoon graphics that draw in male and female players alike, but Murphy says the key to its success financially is that initial users sign up at no cost, wind up getting hooked on the game and then begin spending real cash in the virtual store to soup up their avatars.

The second site on Murphy's radar is Webkinz.com. Designed as a marketing tool for North American plush manufacturer Ganz's line of collectible stuffed animals, he says, the site cleverly combines a number of popular play patterns and believes it's driving business.

Webkinz plush went on the specialty toy and gift market in mid-2005. While the plush are cute, it's Webkinz.com that's been



Webkinz plush (left) are getting serious backup from clever marketing site Webkinz.com, and the industry can expect more company for Disney's *Hannah Montana* as tween girls go gaga for musical programming

the real draw. Each stuffed animal comes with a serial number that the child consumer then registers on the site. Once logged in, the pet comes alive on-screen and the owner is tasked with feeding and caring for it. In addition, the kid users can play games and activities and earn virtual currency to buy accessories for their pets, and they can interact with other pet owners. So, as Murphy notes, it's a commercial site that marries traditional play (caring, nurturing) with current trends (gaming, social networking) that fuels the collectibility of the product and serves as a great example for other toycos. So far Ganz has reportedly sold more than 1.5-million Webkinz plush, while the site now hosts more than 700,000 members.

## DANCE FEVER

We may already be in the throes of this one, thanks to Disney. Made-for-TV movie *High School Musical* seemingly came out of nowhere this year and has since been sold to broadcasters world-

# WHAT THE KIDS ARE UP TO THESE DAYS— A YEAR IN CHILDREN'S TRENDS

by jan craige singer, president of Big Blue Dot

## SOCIAL NETWORKING GOES MICRO-HIGH

First there was MySpace. Then Facebook. Now travel aficionados can gather on wayn.com, MOG.com is a music maven's haven, handmade craftsters and social shoppers go to Etsy.com, elhood.com is for Hispanic culture, social biographers gather at dandlife.com, and younger kids and tweens get together at down-aged upstart Imbee.com. A little something for everyone!

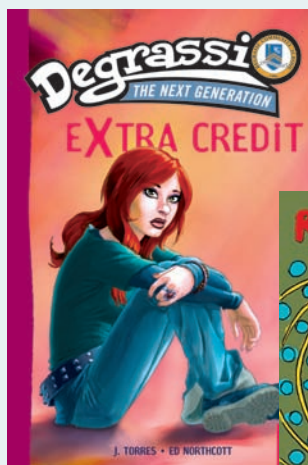
## USER-GENERATED CONTENT

What began in 2005 as blogs and podcasts has quickly spread to share-sites and videos. The YouTube phenomena gave both name and context for contributors everywhere. Now the idea of people creating and sharing is moving to the next tech level. Microsoft has launched XNA Game Studio hoping to further build the gamers' community through what else? Building games!

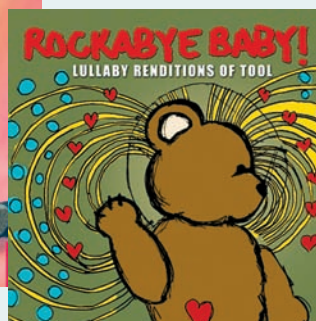
## GRAPHIC NOVELS BECOME ELEMENTARY

If Nancy Drew can do it you can too! That seems to be the sentiment in children's publishing these days. Goosebumps and Babysitter's Club have become graphic

novel staples in Scholastic's special imprint Graphix, dedicated to the genre. Not only have graphic novels gone mainstream,



DeGrassi got the graphic novel treatment (left), while babies got to rock out to Tool this year



they've also gone classroom. Stone Arch Books has an entire line of mystery, sports, science fiction, fantasy, humor, and realistic and historical fiction in graphic novel-style geared for the reluctant reader.

## ACCESSORIZE, ACCESSORIZE, ACCESSORIZE

All things iPod, though not necessarily Apple-approved, have cropped up as

cool tech accoutrements. Even the specialty toy industry has gotten in on the action with the soundwave-swimming, dazzle-dancing, light-changing, iPod-connecting iFish, and the blooming Flower Pod, a rainbow-ready collection of blossoms that hook up with sound. Not to be left out, even Junior's nursery needs are met with iCrib, a safe attachable speaker system for rock-a-bye babies.

## ROCK OF AGES

It was only a matter of time before new parents needed a reprieve from Raffi, the Wiggles and even Mozart. Call it the "Metallica Effect" if you will! Hip rocker parents are taking toddler music into their own hands. From hard rock lullabies to full live orchestrated videos,

a new esthetic is evolving. The musical tastes of parents are being passed down to their children one guitar lick at a time.

*Big Blue Dot (bigblue.com) is a kid-centric design company works on strategic and creative development of great kids' products from educational materials to websites and corporate identities. The company's client roster includes Disney, Nickelodeon, PBS Kids and Viz Media.*

wide, while another musical *The Cheetah Girls 2* topped the U.S. kids six to 11 Q3 ratings and, at press time, the soundtrack to series *Hannah Montana* was sitting atop the Billboard charts. And Disney Consumer Products is in the process of mounting full on merch programs for all three properties. Clearly, the Mouse House struck a chord (ok, pun intended) with girl viewers and you can expect more music-oriented entertainment to follow in the next year.

According to DIC Entertainment head of global sales Nancy Fowler, there's little wonder industry types are kicking the tires of the tween music scene. Retro programs that had been popular with tween girls in recent years are slowing down, she says, and what seems to be replacing them are musical properties. DIC and partner KOL threw their hat into the ring earlier this year with *The Slumber Party Girls*, a group of teen performers who host the pairs' Saturday morning block on CBS. The girls are set to star in their own musical and TV series in 2007 and launch a consumer products line, but Fowler expects "to see a lot of people in the same race" soon.

## SHIFTING CG SANDS

While producers wait for the hype surrounding new media 2.0 to die down and see some meaningful revenue streams shake out, the ever-present issue of financing remains. But new trends in CG production may help boost the bottom line. Neil Court, partner at Toronto's Decode Entertainment, says the way in which the financing for most shows is pieced together is pretty much in stasis right now. However, he's hopeful that the growing development of CGI production hubs in Asia could change cost structures in the next year. Much like when 2-D animation work moved to the East and production costs dropped dramatically, Court thinks the same may be happening with CG.

Decode's putting his theory to the test with Canada/Singapore/Hong Kong production *Gizmo*, currently being completed in Singapore. Court says it's too early in the process to determine how much money will be saved. **N**



# LICENSING ONE ON ONE WITH GARY CAPLAN



For this edition of our exclusive six-part series LIMA Hall of Fame member and industry guru Gary Caplan sat down with George Leon, executive VP of worldwide consumer marketing at Columbia Pictures/Sony Pictures Entertainment.

While busy overseeing promo plans for big '07 releases like *Spider-Man 3*, Leon took some time to talk about the changing nature of licensing, promotions and product integration and divulge his love of reading and super heroes.

**GC:** Thanks very much for taking the time out to talk to me. I've been looking forward to this for a long time.

**George Leon:** Thank you. I enjoy the company and the breakfast, too.

**GC:** George, let's start at the beginning. Tell me a bit about your background. Where did you grow up? Where did you go to college?

**GL:** My parents emigrated from Cuba and I'm part of the first generation born and raised in California. Much to my parents' dismay, I couldn't find my direction in life and was kicked out of a lot of different colleges. I finally graduated from University of the Pacific, a small private school.

**GC:** What was your first job out of school?

**GL:** I was a certified Spanish interpreter in L.A. for the court systems and the medical profession.

**GC:** So how did you get into the licensing and merchandising business?

**GL:** Completely by accident. I needed a new job and I decided to send my resumé to every single classified ad posted in the L.A. Times, thinking that it was a numbers game and eventually something would fall open and I'd make it work. I got a call from a gentleman by the name of Larry Harmon. At that time I didn't know who he was. And after the very first interview, I was hooked on the business. I ended up licensing for Larry Harmon Pictures.

**GC:** You've worked with and for a lot of great people. What boss do you remember most and what did that boss teach you?

**GL:** I can honestly say that I've learned from every single boss. There are a few that really stick out. One, who you recently interviewed, was Elie Dekel. He was my boss at Saban when we were doing all the Fox Kids stuff. He helped me finesse my skills. What was also interesting is that he gave me more than just the tools to work here, he also taught me about teamwork. My next boss was Geoffrey Ammer (former president of worldwide marketing for Columbia/Tristar) and he taught me how to manage people, and that

is a skill that you just don't pick up overnight. You really do need a mentor—so those two in particular really helped me out.

**GC:** Let's talk about your work at Sony just a little bit. What departments report to you?

**GL:** I head up a very unique division; it's called consumer marketing. Within consumer marketing we have a bunch of different arms. The first is promotions for roughly 30 theatrical releases a year, both domestically and internationally. Then there's product placement, or brand integration. So we work on all 30 films and we supply all the goods to production. And most recently, the consumer products group was added and it encompasses all retail, licensing and merchandising activity. But of course I've got an incredible staff. You can't run all these different divisions on your own. Julie Boylan heads up our licensing and merchandising group, Mary Goss Robino heads up our global promotions and Kathi Talutis heads up product placement.

**GC:** George, you've been involved in licensing and merchandising for quite a while now.

I think the promotions side of the business is a little bit different. And I'm sure that promotions, like licensing, has changed a lot over the years. In your mind, what are the most important differences you see in promotions today compared to when you first started in the business?

**GL:** When I first started, I had a licensing background and all of sudden I landed a promotions job. At that time, I was told 'Oh, promotions is just like licensing—just add three zeros behind it.' Now it's completely different. We have different objectives. Promotions used to be a revenue-generating division; it was all about the licensing and promotional fees. Now it's really all about the backend marketing support that we're looking for. The fee is nominal and not the objective driving negotiations.

**"I THINK THE INDUSTRY HAS EVOLVED AND BECOME MUCH MORE PROFESSIONAL. IT ISN'T ABOUT SLIPPING CASH UNDER THE TABLE TO GET PRODUCT INTO A MOVIE...YOU CAN'T BUY YOUR WAY INTO MOVIES ANYMORE."  
-GEORGE LUCAS**

**GC:** What is your first objective then?

**GL:** To market whatever we are representing. In my case specifically it is theatrical movies. I am part of the theatrical marketing team and

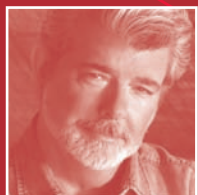
run consumer marketing. It is my job to get my marketing message out to places we actually can't buy our way into.

**GC:** You must talk to a lot of promotional partners in the course of a day. What do you look for when picking a promotional partner?

**GL:** The right idea. For example, we successfully opened *Talladega Nights* this past summer. Our gimmick, if you will, was to turn Will Ferrell into the lead character Ricky Bobby and make him into a realistic race car driver.

And when you deal in that NASCAR world, it is about sponsorships. So we literally went after NASCAR sponsors, companies already talking to that consumer to really help us get that gimmick.

The Toy Industry Association invites you to attend  
**THE 7TH ANNUAL T.O.T.Y. AWARDS**  
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**GC:** And were promotions, in your opinion, part of the reason for the success of *Talladega Nights*?

**GL:** One hundred percent. It was one of the key elements that really had consumers connect with the character.

**GC:** Do the promotional ideas emanate from you and your staff or from your partners?

**GL:** It's a combination of the two. Sometimes it's about understanding what the objective behind the marketing of the film is to find the right promotional partners. It's also about understanding how that partner connects with the consumer. For example, and I'll stay on *Talladega Nights*, Sprint Nextel was an existing NASCAR sponsor, but had a big summer campaign that it wanted to launch about digital content and digital assets. So getting Will Ferrell to do all Sprint's commercial spots and digital content was a natural fit for the company. So Sprint reached its objectives for getting its message out and we reached our objectives because we wanted Ricky Bobby to be known as a racer.

**GC:** Are there any good books written about promotions?

**GL:** No, but stand by.

**GC:** Stand by? Are you working on one?

**GL:** [laughing] Yes, of course. And you're working on a licensing book right now?

**GC:** I'm thinking about it. If I can get people like you to help me, I just may do that in the next couple of years. It's been a dream of mine to write one for a long time.

**GL:** I'll stand in line for it.

**GC:** Thanks. Let's discuss product placement. That's an area a lot of people don't understand. It's changed over the last several years. Isn't there even a new word for it now?

**GL:** Yes, product placement is called branding integration, just as our arm is called brand integration and not product placement. I think that



industry has evolved and become much more professional. It isn't about slipping cash under the table to get product into a movie. We were literally stepping over dollars to pick up quarters. When a movie costs north of US\$150 million, what does a US\$50,000 fee do for you? It doesn't do anything. You can't buy your way into movies anymore. The way that you can get your brand into our movie is to give us backend marketing support. That's what we like.

**GC:** I've heard it said that there are too many licensed products for the shelf space available at retail. Can the same thing be said of promotions or is the opposite true?

**GL:** I think the same thing can be said about promotions. I think that, just like licensing,

there is a lot of content out there, with very few players to actually take part of that content. So, yes, I think that it's being consolidated to the majors at the moment.

**GC:** Let's get back to the more personal questions. When you were growing up, who was your favorite character?

**GL:** The Six Million Dollar Man, without a doubt. I had the lunch box, the *Dynamite* magazine—you name it, I had it.

**GC:** Any favorite characters today?

**GL:** I'm a licensing junkie. I love super heroes. Spider-Man has also helped me. I've been big fan of not only Marvel comics, but

DC comics. So, I continue in that kind of geek environment of super heroes.

**GC:** Any books that have made a lasting impression?

**GL:** Oh yes, I am a rabid reader. I love it; it's my addiction. I think my favorite book this year has been *Middlesex* by Jeffrey Eugenides; it's incredible. I just read the Marie Arana book called *Cellophane*, which I loved. I was in Costa Rica on vacation and it's a book about a family from Peru who create a cellophane company. I literally have four books on my counter right now.

**GC:** Excellent, I like to read, too.

understand the retailers' business if you want to be in the licensing business.

**GC:** In your opinion, is it a tough time for licensing, merchandising or promotions?

**GL:** I think it's a tough time, especially when you look at the sheer magnitude of products and content out there. But it's also a very exciting time for our industry, because some have to rise to the top.

**GC:** George, on a personal note, I've always admired your calmness, your sense of humor, your willingness to help others and your upbeat attitude. How do you manage that in such a tough business?

**GC:** Your studio is coming off a really good year. How do you think you can keep the momentum going and make your department better and better every year?

**GL:** I think it's by strategizing and really creating a hierarchy of what's important and what isn't when it comes to licensing and promotions and really focus in on what those ideas are and let the other stuff go away. Like we did with *Talladega Nights*, understand what your marketing idea is, go after it through your promotions. For licensing, ask what is the best route to do it? Well, if you're going to create a race car driver and there is an audience out there to buy licensed goods, work with NASCAR to get it done. I think sometimes we have a tendency to over-complicate our work. Sometimes you need to just take a step back and look at the easiest route first and then work backwards.

**GC:** Last question. What's your favorite part of your job?

**GL:** The constant change. I deal with anywhere between 15 and 30 movies a year, and each one of them is completely different. Last year, for example we had the *Da Vinci Code* while working on movies like *Open Season* and *Marie Antionette* at the same time. We had three different movies, three different ideas, three sets of goals to find the right

fit with consumer products and with consumer promotions.

**GC:** George, it's been a real pleasure chatting with you today. Congratulations with all that you have accomplished during your last few years in the business. Are you buying breakfast, or am I?

**GL:** I'm buying breakfast, of course! It is my pleasure.

**Gary Caplan is known in industry circles as "The Godfather of Licensing" and is president of Gary Caplan Inc., a Studio City, California-based consultancy specializing in the marketing and management of licensing programs. For further information, check out [www.garycaplaninc.com](http://www.garycaplaninc.com).**

"I'M A LICENSING JUNKIE. I LOVE SUPER HEROES. SPIDER-MAN HAS ALSO HELPED ME. I'M A BIG FAN OF NOT ONLY MARVEL COMICS, BUT DC COMICS, TOO. SO, I CONTINUE TO BE INVOLVED IN THAT KIND OF GEEK ENVIRONMENT OF SUPER HEROES."

- GEORGE LEON

**GL:** It's the only way I can get by with all my travels. I always have a new book. Plane time is my only time that I can get my books read.

**GC:** Back to business. When it comes to licensing, it has been said by many that the retailer, the gatekeeper, holds the key. Would you agree with that?

**GL:** Yes. I think understanding the retail formula, understanding their needs, only helps. Julie [Boylan], who heads up consumer products, comes from retail, so she has an incredible understanding of it. In fact, all of our up and coming employees that we're hiring now come from a retail background. You have to

**GL:** You have to really have a sense of humor for this business and you can't take it all seriously. How do I do it? I have no idea. I just really enjoy life. If my job is going to take 10 to 12 hours of my life everyday, I better make those the best. I enjoy the people who I work with and our partners and licensees. And I have to create a very healthy environment for my group. I think I have to fill it up with joy.

**GC:** Success also breeds joy.

**GL:** I think that success leads to joy. I also think it can work the opposite way. If people see you as joyous, they want to be part of it and they're willing to put into it as much as you're willing to put into it.





Andrew Berman



Melissa Brown



Michael D. Jacobs



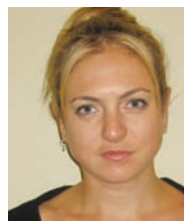
Simon Philips



Kristie Raycroft



Drew Stevenson



Rhiannon Sullivan



Fernando Szew



Ken Tsumura

**4Kids Entertainment** (New York, New York, 212-758-7666): There have been two recent promotions in the marketing and licensing arm of 4Kids. **Alyssa J. Tucker** has moved up to senior VP of marketing and licensing sales.

**Julie Dill** takes on the position of VP of marketing and licensing, stepping up from her previous role as director of marketing and licensing for the Yu-Gi-Oh! brand. She'll oversee brand management, marketing and licensing efforts for Viva Pinata.

**ABC Enterprises** (Sydney, Australia, 61-2-9950-3512): **Daniel Jordan** has been upped to manager of product and content sales. Jordan's now responsible for driving revenue growth through direct sales of consumer product within Australia and the global business-to-business distribution of programming and content, generated through program sales, direct sales, library sales, content licensing and radio, television and on-line sales. Most recently he was ABC Centres manager at ABC Retail for 10 years, where he opened 59 ABC Centres.

Meanwhile, **Leon Coningham** joins ABC as manager of visual and recorded content. In his new role, he leads ABC Consumer Publishing and Content Sales business units, ABC Video and ABC Music. Working closely with artists and producers, Coningham oversees strategy development and implementation for video and music content, including artist signing, acquisition, marketing, selling and production.

**Amberwood Entertainment** (Ottawa, Canada, 613-238-4567): While continuing to direct the company's sales and marketing activities, **Jonathan Wiseman** is taking on the new position of VP of sales and acquisitions and will be acquiring new concepts for development and production. His immediate tasks are to look for co-production opportunities, as well as concepts that can be optioned directly by Amberwood.

**Calon** (Cardiff, Wales, 44-292-048-8400): The production and animation company recently named **Huw Walters** as its commercial director. Walters has 15 years experience in the television business, including his previous post as director of international business at Welsh pubcaster S4C, where he led a team that sold the channel's programs to more than 100 countries. The company expects Walters will spearhead Calon's commercial and business growth including the development of its rights exploitation strategy.

**Chapman Entertainment** (London, England, 44-870-403-0556): The newly created position of brand and marketing manager has been granted to **Melissa Brown**, former exec at Celador and Granada Ventures. Brown will be responsible for the marketing and brand management of all Chapman's projects, specifically managing retail relationships and promotions. Her initial focus will be on Chapman's preschool brands Fifi and the Flowertots and Roary the Racing Car.

**Chorion** (London, England, 44-207-061-3800): Following Chorion's acquisition of Silver Lining Productions last spring, the company has three new executive hires to round out the licensing and marketing arms for both its London and New York offices. **Lori Heiss**, based in London, is the new head of marketing for Europe, reporting to Jane Turner, managing director of literary estates. Heiss has more than 10 years of consumer marketing and publishing experience. Most recently she was director of marketing at Ragdoll in New York.

In the New York Chorion Silver Lining office, **Pamela Ferris** has been named VP of licensing, reporting to **Mario Santos**, senior VP of worldwide business development. Most recently, Ferris was VP of licensing and consumer products for GT Brands.

Additionally, **Monika Salazar** moves from VIZ Media to become VP of marketing. She will report to Turner in London.

**Corus Entertainment** (Toronto, Canada, 416-530-2222): Since fully integrating Nelvana Studios into Corus' television division, the company has reorganized staff.

Previously VP of creative production for Nelvana Limited, **Jocelyn Hamilton** is now VP of creative for Corus Kids. In this new role, Hamilton will provide overall creative management for the broadcast nets and for Nelvana Studios.

**Irene Weibel** also moves over from her role as VP of development for Nelvana to VP of international at Corus Kids. She will divide her time between L.A. and Toronto and be responsible for the international side of the newly joined broadcaster and studio, handling U.S. and international development relationships and co-productions.

**Helen Lebeau's** new title is VP of studio operations at Corus Kids. She will manage the operations of the Nelvana Studio, including all production crews and post production services. Previously Lebeau was director of audio and video post production for Nelvana.

**DIC Consumer Products** (Burbank, California, 818-955-5400): DIC Entertainment's worldwide brand management company has expanded its team with three new executive positions. **David DiLorenzo**, in the position of VP of retail development, will serve as the company's retail expert and liaison between the licensees and retailers. He is tasked with building relationships with retailers and developing support for DIC's brand properties. He will also implement programs and promotional opportunities to support the brands at retail across all categories.

As executive director of licensing, **Lisa Streff** will oversee all DIC brands hardline categories, including toys, gift, novelty and collectibles. Also, **Joseph Novak** takes on the role of director of international consumer products. He will focus on expanding the international business in Canada, Australia, Asia and the emerging markets.

**EM.Entertainment** (Unterfoehring, Germany, 49-8999-5000): A subsidiary of EM.TV, EM.Entertainment has appointed **Martin Stopper** to the position of business affairs manager, where he will take over responsibility for legal affairs and license management, controlling and media coordination. Stopper has several years experience in media and sports law. Most recently he was senior business counsel at FIFA marketing and TV Deutschland where he was responsible for legal and business affairs and the rights protection program associated with the 2006 FIFA World Cup.

**Mainframe Entertainment** (Vancouver, Canada, 604-714-2600): With an aim to grow its film division and oversee production on new TV series and game projects, CG-animation prodco, Mainframe Entertainment has hired **Ken Tsumura** as senior VP of production and technology. Managing both production and advanced technology will enable him to support the crew of artists and take advantage of cutting-edge technology. Tsumura previously executive produced *Curious George* and worked on numerous Disney animated series.

**Marvel Entertainment** (New York, New York, 212-576-4000): **Simon Philips** has taken the helm as president of Marvel International, where he will oversee Marvel's international consumer products group and work at maximizing its worldwide presence by developing licensing campaigns for Marvel's movie events and its core classic comic book characters. Keeping up a strong retail presence will be a big part of Philip's strategy. Philips was previously managing director of 4Kids Entertainment International.

Meanwhile, in a move to create an office of the chief executive, a management team of three will oversee all of the company's divisions and operations. **David Maisel** and **John Turitzin** have both been promoted to executive VP and will work alongside CEO **Isaac Perlmutter**. Each executive in the newly formed trifecta will have specialized goals and duties. Maisel, in L.A., will oversee Marvel's media activities, interactive businesses, video gaming, corporate development and long-range planning. Turitzin will focus on licensing and publishing efforts and the company's other businesses and functional activities based in New York. As CEO, Perlmutter will continue to focus on corporate initiatives across all the operating divisions.

**MarVista Entertainment** (Los Angeles, California, 310-737-0950): The three-year-old company recently went through an executive shuffle and added several new hires to accommodate its growing production schedule. Founder **Joseph Szew** has handed over the CEO reins to his

son, **Fernando Szew**, while he takes on the title of COO/CFO. **Michael D. Jacobs**, has been bumped up to president from his previous role as president of production and distribution.

**Sue Reiner**, formerly senior VP of television at Avnet/Kerner, has been hired on as head of television and **Carol Holdsworth** is the new VP of sales and marketing, a natural fit after working as a consultant to MarVista for the past two years.

**NeoPets** (Glendale, California, 818-551-4338): **Kyra E. Reppen**, former head of Nickjr.com and creator of recently launched ParentsConnect brand, has been named senior VP and general manager of NeoPets. Reporting to **Steve Youngwood**, executive VP of digital for Nickelodeon and MTVN Kids and Family Group, Reppen will lead and manage all day-to-day operations, creative direction and business strategy for NeoPets. NeoPets.com has more than 30-million members worldwide with accounts in 10 different languages.

**Nickelodeon** (New York, New York, 212-258-8000): In her new role of senior VP of preschool and parents online, Nickelodeon and MTVN Kids and Family Group, **Tanya Van Court** oversees the strategy and operations, as well as creative and editorial content for the on-line businesses. She is also responsible for the day-to-day management of Nickjr.com, broadband offerings Nick Jr. Video and Nick Jr. Parents TV, Noggin.com, GoCityKids.com and the newly launched community site ParentsConnect.com. Most recently Van Court served as VP of new media video products at ESPN, where she led the launch of ESPN360, ESPN's broadband video and online gaming partner.

**The Licensing Company** (London, England, 44-207-368-6400): **Rhiannan Sullivan** has come on board as licensing manager, responsible for gifts, stationery, greetings, toiletries, housewares, posters, clocks and watches. Sullivan joins TLC from Granada Ventures where she was licensing manager; she started her career as a brand manager at The Science Museum.

**TMS Entertainment** (Los Angeles, California, 818-905-8881): **Andrew Berman** takes on the role of executive VP and general manager of animation production and distribution company TMS Entertainment USA, an affiliate of Sega. Berman's goals overseeing the North American operations will include expanding the business of TMS and Sega relating to entertainment programming and managing the sales and marketing of its animation library. Prior to joining TMS, Berman formed the international sales division at IDT Entertainment, where he was an executive VP. He has also held positions in distribution at MGM and New World Pictures as well as a previous 10-year stint with TMS.

**Wild Planet** (San Francisco, California, 415-705-8300): **Drew Stevenson** joins the Wild Planet team as senior VP of worldwide sales. Working closely with the marketing and development departments, he will manage the sales team, set the strategic direction and establish goals for company sales. Stevenson most recently served as VP of North American sales for Mega Blocks and held positions at Lego and Fisher-Price.

Reporting directly to Stevenson is **Kristie Raycroft** in her new position as national sales manager. She is tasked with handling the company's outside sales force, creating sales programs and overseeing the company's participation in major industry events.





# How to reach

some of the key companies in this issue

**ABC Australia**

Sydney, Australia  
www.abc.net.au

61-2-9950-3512

**eMarketer**

New York, New York  
www.emarketer.com

212-763-6010

**Nickelodeon**

New York, New York  
www.nick.com

212-258-6000

**AT New Media**

Birmingham, England  
www.atnewmedia.com

44-870-626-0741

**Everybody on Deck**

Paris, France  
www.whoisraymond.com

33-144-521-500

**JK Benton Design Studio**

Bloomfield, Michigan  
www.jimbenton.com

248-644-5875

**BBC Worldwide**

London, England  
www.bbcworldwide.com

44-208-433-2000

**Five Below**

Philadelphia, Pennsylvania  
www.fivebelow.com

215-546-7909

**Roadshow Entertainment**

Sydney, Australia  
www.roadshowentertainment.com/au

61-2-9552-8600

**Big Blue Dot**

Watertown, Massachusetts  
www.bigblue.com

617-923-2583

**For Kids By Kids**

Stamford, CT 06905  
www.bkfk.com

310-466-8777

**SDAE**

Madrid, Spain  
www.sdea.net

34-911-214-430

**Big Tent Entertainment**

New York, New York  
www.bigtent.tv

212-604-0064

**Ganz**

Woodbridge, Canada  
www.ganz.com

1-800-263-2311

**Sakar International**

Edison, New Jersey  
www.sakar.com

732-476-5098

**CPLG**

London, England  
www.cplg.com

44-20-8563-6400

**Icon Animation**

Barcelona, Spain  
www.icon-animation.com

34-932-650-757

**The Walt Disney Company**

Burbank, California  
www.disney.go.com

818-560-5300

**Cookie Jar Entertainment**

Montreal, Canada  
www.cinar.com

514-843-7070

**Kavaleer Productions Ltd.**

Dublin, Ireland  
www.kavaleer.com

353-1-488-58-73

**Target Entertainment**

London, England  
www.target-entertainment.com

44-207-323-7900

**Coolabi**

London, England  
www.coolabi.com

44-207-845-0400

**KB Toys**

Pittsfield, Minnesota  
www.kbtoys.com

413-496-3000

**Tom Lynch Company**

Beverly Hills, CA 90212  
www.tomlynchco.com

310-724-6900

**Corus Entertainment**

Toronto, Canada  
www.corusent.com

416-642-3770

**LEGO Educational Division**

Billund, Denmark  
www.LEGO.com/education

45-7-950-5558

**Toys 'R' Us**

Wayne, New Jersey  
www.toysrusinc.com

973-617-3500

**Crux Research**

Honeoye Falls, New York  
www.cruxresearch.com

585-624-9150

**Microsoft**

Redmond, Washington  
www.microsoft.com

425-882-8080

**Ty's Toy Box**

Erlanger, Kentucky  
www.tystoybox.com

859-282-8697

**Cuppa Coffee Animation**

Toronto, Canada  
www.cuppacoffee.com

416-340-8869

**MindShare**

New York, New York  
www.mindshareworld.com

212-297-7000

**Wal-Mart**

Bentonville, Arkansas  
www.walmartstores.com

479-273-8446

**Decode Entertainment**

Toronto, Canada  
www.decode-ent.com

416-363-8034

**Neptuno Films**

Barcelona, Spain  
www.neptunofilms.com

34-93-784-1622

**Whyville**

Pasadena, California  
www.whyville.net

626-683-3129

**DIC Entertainment**

Burbank, California  
www.dicentertainment.com

818-955-5400

**Nerd Corps**

Vancouver, Canada  
www.nerdcorps.ca

604-484-0266

**Yahoo!**

Sunnyvale, California  
www.yahoo.com

408-349-3300



# Calendar of Events

|  |                 |                      |                         |                                  |                      |
|--|-----------------|----------------------|-------------------------|----------------------------------|----------------------|
| Asian Television Forum (ATF)                       | Nov. 29-Dec. 1  | Singapore            | 65-6789-2234            | www.tvasia.com.sq                | TV/Prod/Prog         |
| Media-Jeunes 2006                                  | Nov. 30-Dec. 1  | Montreal, Canada     | 514-597-5417            | www.act-aet.tv                   | TV                   |
| Kid Power Food & Beverage                          | Dec. 4-5        | San Diego, CA        | 973-256-0211            | www.kidpowerx.com                | Marketing/Food       |
| International Halloween Show                       | Dec. 4-7        | New York, NY         | 212-675-1141            | www.toy-tia.org                  | App/Lic/Merch        |
| Youth Power  | Dec. 5-6        | San Diego, CA        | 800-882-8684            | www.kidpower.com                 | Marketing            |
| Consumer Electronics Show                          | Jan. 8-11       | Las Vegas, NV        | 703-907-7605            | www.cedweb.org                   | Elec/Toys/Games      |
| Hong Kong Toys & Games                             | Jan. 8-11       | Hong Kong, China     | 852-2240-4435           | www.hktoyfair.com                | Toys/Games           |
| National Retail Federation Convention & Expo       | Jan. 14-17      | New York, NY         | 202-783-7971            | www.nrf.com                      | Retail               |
| NATPE  | Jan. 16-18      | Las Vegas, NV        | 310-453-4440            | www.natpe.org                    | TV/Prod/Prog         |
| The Toy Fair                                       | Jan. 24-27      | London, England      | 44-207-701-7127         | www.britishtoyfair.co.uk         | Toys/Games           |
| Imagina 07: The Gateway to 3D Business             | Jan. 31-Feb. 2  | Monaco               | 337-93-10-40-60         | www.imagina.mc                   | 3D Animation/Prod    |
| <b>KidScreen Summit</b>                            | <b>Feb. 7-9</b> | <b>New York, NY</b>  | <b>416-408-2300</b>     | <b>www.kidscreensummit.com</b>   | <b>Prod/Prog/Lic</b> |
| American International Toy Fair                    | Feb. 11-14      | New York, NY         | 212-675-1141            | www.toy-tia.org                  | Toys/Games           |
| New York Comic-Con                                 | Feb. 23-25      | New York, NY         | 888-605-6059            | www.nycomiccon.com               | Publishing/Lic       |
| National Halloween Toy & Party Show                | Feb. 23-26      | Rosemont, IL         | 800-323-5462            | www.transworldexhibits.com       | App/Lic/Merch        |
| London Book Fair                                   | Mar. 5-7        | London, England      | 44-208-271-2124         | www.londonbookfair.co.uk         | Publishing           |
| Game Developers Conference                         | Mar. 5-9        | San Francisco, CA    | 415-947-6000            | www.gdconf.com                   | Inter/MM             |
| Cartoon Movie                                      | Mar. 7-9        | Potsdam, Germany     | 32-2-242-9343 (Belgium) | www.cartoon-media.be             | Anim/Film            |
| Sportel America                                    | Mar. 12-14      | Miami, FL            | 201-869-4022            | www.sportelamerica.org           | Sports/Apparel       |
| Licensing Forum Central                            | Mar. 13-14      | Warsaw, Poland       | 212-627-5828            | www.licensingforum.com           | Lic/Broadcasting     |
| Braincamp  | Mar. 15-16      | New York, NY         | 212-545-9559            | www.braincamp.com                | Multimedia           |
| Tokyo International Anime Fair                     | Mar. 22-25      | Tokyo, Japan         | 81-3-5320-4786          | www.taf.metro.tokyo.jp           | Animation            |
| Youth Marketing Mega Event                         | Mar. 25-28      | Huntington Beach, CA | 888-670-8200            | www.iirusa.com/youth             | Marketing            |
| FICCI Frames                                       | Mar. 26-28      | Mumbai, India        | 022-2496-8000           | www.ficci-frames.com             | TV/Film/MM           |
| NAB  | Apr. 14-19      | Las Vegas, NV        | 202-429-5300            | www.nab.org                      | Multimedia           |
| MIPTV  | Apr. 16-20      | Cannes, France       | 33-1-4190-4400          | www.miptv.com                    | TV/Prod/Prog         |
| MILIA  | Apr. 16-20      | Cannes, France       | 33-1-4190-4400          | www.milia.com                    | Inter/MM             |
| Cartoons on the Bay                                | Apr. 19-22      | Positano, Italy      | 39-0637-498-315         | www.cartoonsbay.com              | TV Animation         |
| Sprockets Toronto International Film Festival      | Apr. 21-30      | Toronto, Canada      | 416-967-7371            | www.e.bell.ca/filmfest/sprockets | Film                 |
| DISCOP   | Apr. 21-30      | Budapest, Hungary    | 33-1-42-29-32-24        | www.discop.com                   | TV/Prod/Prog/MM      |
| JPMA (Juvenile Products Manufacturing Association) | Apr. 23-25      | Orlando, FL          | 856-642-4401            | www.jpma.org                     | Toys/Games           |
| Bologna Children's Bookfair                        | Apr. 24-27      | Bologna, Italy       | 39-051-282-111          | www.bolognafiere.it              | Publishing           |
| Stuttgart International Festival of Animated Film  | Apr. 26-May 1   | Stuttgart, Germany   | 49-0-711-925-46-0       | www.ifts.de                      | Animation/MM         |
| ToyCon   | Apr. 30-May 2   | San Antonio, TX      | 212-675-1141            | www.toy-tia.org                  | Toys                 |
| Book Expo America                                  | June 1-3        | New York, NY         | 203-840-5614            | www.bookexpoamerica.com          | Publishing           |
| Book Expo Canada                                   | June 8-11       | Toronto, Canada      | 416-491-7565            | www.reedexpo.ca/bookexpo         | Publishing           |
| Banff Television Festival                          | June 10-13      | Banff, Canada        | 403-678-1216            | www.bwtf.com                     | TV                   |
| SMGA Spring Market                                 | June 11-13      | Las Vegas, NV        | 202-775-1762            | www.sgmamarkets.com              | Sports/Apparel       |
| Annecy   | June 11-16      | Annecy, France       | 33-4-5010-0900          | www.annecy.org                   | Animation            |
| Promax BDA   | June 12-14      | New York, NY         | 310-788-9600            | www.promax.org/conferences.asp   | Marketing/MM         |
| Licensing 2007 International                       | June 19-21      | New York, NY         | 203-882-1300            | www.licensingshow.com            | Licensing            |
| ASTRA Marketplace                                  | June 24-27      | Las Vegas, NV        | 312-222-0986            | www.astratoy.org                 | Toys/Games           |
| Tokyo Toy Show                                     | June 28-July 1  | Tokyo, Japan         | 81-3-3829-2513          | www.toys.or.jp                   | Toys/Games           |
| Hong Kong Licensing Show                           | July 3-6        | Hong Kong, China     | 852-183-0668            | www.hklicensingshow.com          | Licensing            |
| E3 Media and Business Summit                       | July 11-13      | Santa Monica, CA     | 508-875-3976            | www.e3expo.com                   | Inter/Games          |
| Comic-Con  | July 26-29      | San Diego, CA        | 619-491-2475            | www.comic-con.org                | Publishing           |
| SIGGRAPH 2007                                      | Aug. 5-9        | San Diego, CA        | 312-321-6830            | www.siggraph.org                 | Inter/Anim/MM        |
| Brand Licensing 2007                               | Oct. 2-3        | London, England      | 44-208-987-0970         | www.brandlicensingexpo.com       | Licensing            |
| MIPCOM Jr.   | Oct. 6-7        | Cannes, France       | 33-1-4190-4400          | www.mipcomjunior.com             | TV/Prod/Prog         |
| MIPCOM   | Oct. 8-12       | Cannes, France       | 33-1-4190-4400          | www.mipcom.com                   | TV/Prod/Prog         |

## Industry Legend

Advertising-Ad  
Animation-Anim  
Apparel-App

Distribution-Dist  
Electronics-Elec  
Film-F

Games-Gam  
Home Entertainment-HE  
Interactive-Inter

Licensing-Lic  
Manufacturing-Mfg  
Marketing-Mktg

Merchandising-Merch  
Multimedia-MM  
Production-Prod

Promotion-Promo  
Programming-Prog  
Publishing-Pub

Sports-Sp  
Toys-T  
TV-TV



# COOLWATCH

## What's the coolest thing in your backpack?

### Boys 8 to 11 (154 kids)

|                  |       |
|------------------|-------|
| food/candy/drink | 12.3% |
| books            | 11.7% |
| cell phone       | 10.4% |
| school supplies  | 7.8%  |
| pencils          | 5.8%  |

### Girls 8 to 11 (178 kids)

|                  |       |
|------------------|-------|
| books            | 18.0% |
| food/candy/drink | 7.9%  |
| school supplies  | 7.3%  |
| cell phone       | 5.6%  |
| folders          | 5.6%  |

### Boys 12 to 15 (187 kids)

|                  |       |
|------------------|-------|
| iPod             | 12.8% |
| cell phone       | 11.2% |
| food/candy/drink | 11.2% |
| MP3 player       | 10.2% |
| pens             | 7.5%  |

### Girls 12 to 15 (195 kids)

|                  |       |
|------------------|-------|
| cell phone       | 28.2% |
| iPod             | 8.7%  |
| pens             | 7.2%  |
| make-up          | 6.7%  |
| food/candy/drink | 6.2%  |



**Surprise! (not)  
Cell phones top  
the teen girl  
cool list**

## Where do digital cameras rate on your cool-o-meter?

### Boys 8 to 11 (250 kids)

|                       |       |
|-----------------------|-------|
| Totally Way Cool      | 44.4% |
| Very Cool             | 22.0% |
| Kinda Cool            | 17.2% |
| Not Cool              | 5.6%  |
| Totally Un-cool       | 4.8%  |
| Don't know what it is | 6.0%  |

### Girls 8 to 11 (243 kids)

|                       |       |
|-----------------------|-------|
| Totally Way Cool      | 55.6% |
| Very Cool             | 21.8% |
| Kinda Cool            | 14.8% |
| Not Cool              | 3.3%  |
| Totally Un-cool       | 2.1%  |
| Don't know what it is | 2.5%  |

### Boys 12 to 15 (224 kids)

|                       |       |
|-----------------------|-------|
| Totally Way Cool      | 32.6% |
| Very Cool             | 32.1% |
| Kinda Cool            | 24.6% |
| Not Cool              | 4.5%  |
| Totally Un-cool       | 3.1%  |
| Don't know what it is | 3.1%  |

### Girls 12 to 15 (231 kids)

|                       |       |
|-----------------------|-------|
| Totally Way Cool      | 65.8% |
| Very Cool             | 21.2% |
| Kinda Cool            | 10.4% |
| Not Cool              | 1.7%  |
| Totally Un-cool       | 0.4%  |
| Don't know what it is | 0.4%  |



Research tidbits found in this feature are extracted from the Sept./Oct. 2006 issue of KidSay's Trend Tracker, a syndicated study published five times a year that breaks down what's cool and what's not according to 1,000 American kids aged eight to 15. KidSay, an 11-year-old full-service kids market research firm, works with schools and youth organizations in hundreds of U.S. cities to collect and analyze data about trends emerging in the categories of entertainment, famous people/characters, internet, food/beverage, spending, toys and lifestyle. If you'd like more information about Trend Tracker, please contact Bob Reynolds by phone (866-273-8555/913-390-8110) or by e-mail (bob@kidsay.com).



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